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MUSICAL COURIER

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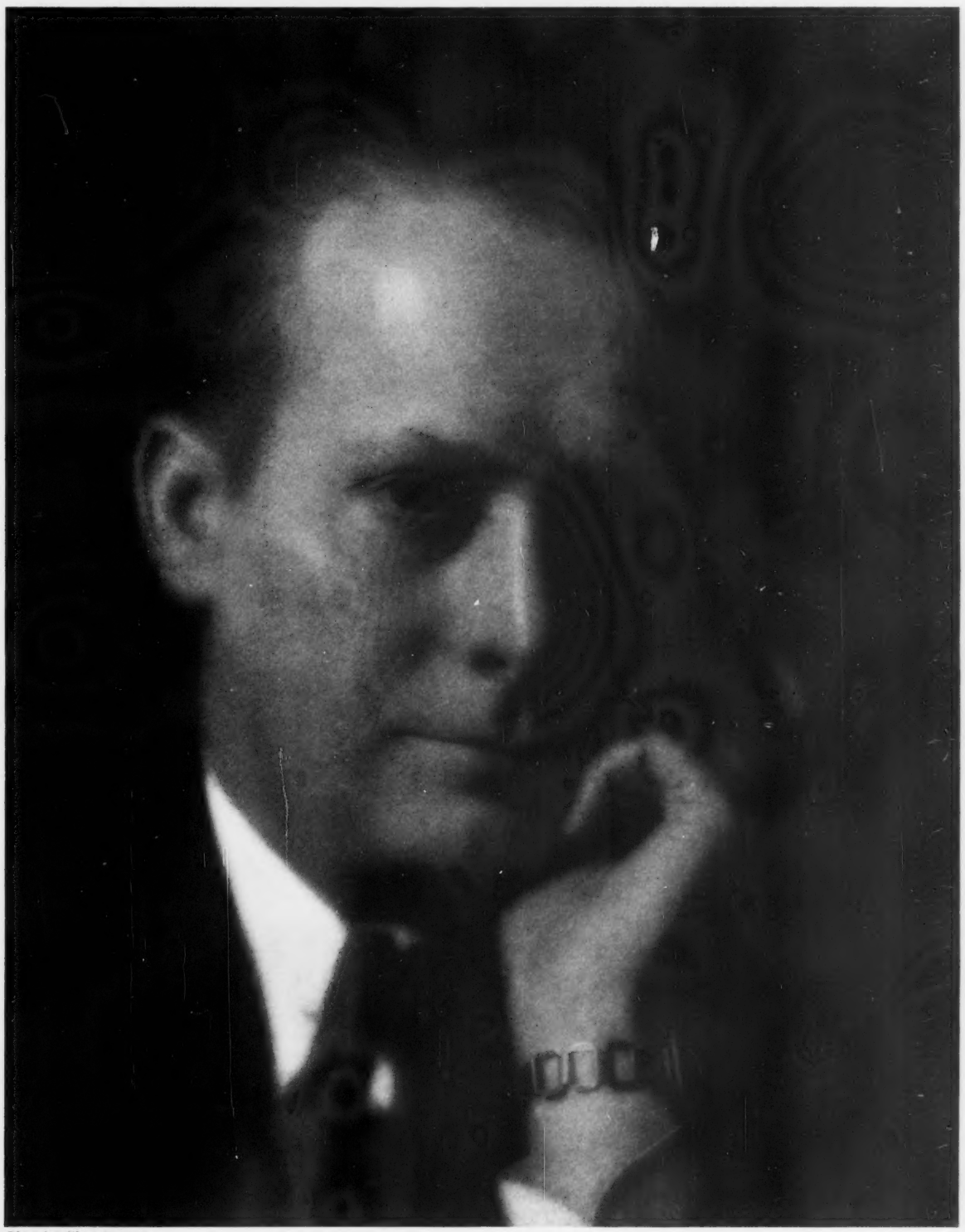


Photo by Albert Petersen

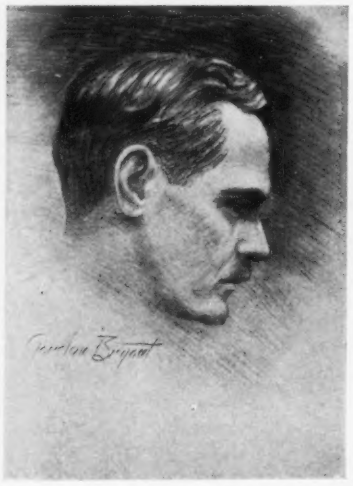
OSCAR WAGNER

Pianist

Assistant Dean of the Juilliard School of Music

MARIA KURENKO

Russian coloratura soprano, poses for her portrait in the New York studio of Michael Werboff, her compatriot, who is known for his studies of ex-King Alfonso of Spain, King Carol of Roumania and other distinguished persons. Mr. Werboff is to do a portrait of President Roosevelt during his stay here. (Cosmo-Silco photo)



WALTER GOLDE

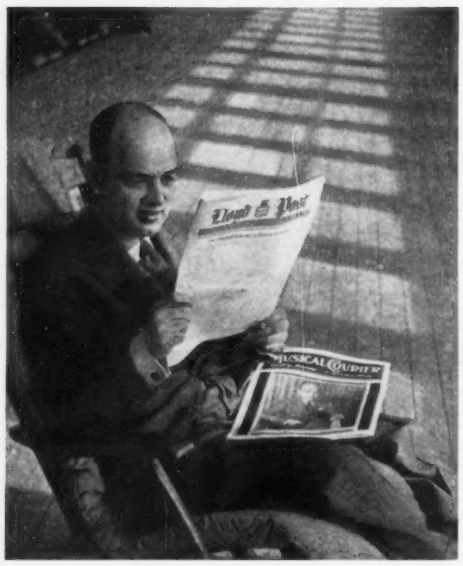
A number of his artists are fulfilling important engagements this winter.

LILY PONS and LAURITZ MELCHIOR

in a skit that might have been called "The Long and the Short of It," done by the two artists at the testimonial Surprise Party to Giulio Gatti-Casazza. (Photo by Carlo Edwards)

WINSLOW CHENEY,

American concert organist, now in Europe, makes his Paris début at the Salle Pleyel on March 30. He played at the Town Hall, Manchester, England, on March 15.



MISCHA LEVITZKI

en route to Europe on the SS. Bremen. (Fleischhut photo)

ANNA FITZU

has several promising pupils whom she will present early next season. Miss Fitzu is contemplating a return to the concert field.

GEORGE KING RAUDENBUSH

on the podium of the Harrisburg (Pa.) Symphony Orchestra, whose conductor he is. (Photo by Pomeroy's, Inc.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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Political Doings in Berlin Push Music into Background

Dullest Season in Ten Years—Concert Halls Frequently Stay Dark—A Magnificent Brünnhilde—American Composer-Conductor Tries to Convert Infidels—Flesch's Farewell—Harriet Cohen and Tertis Score

By HERBERT F. PEYSER

BERLIN.—With the political kettle boiling as it has these past weeks and thereby filling most people with dire apprehensions of what the future may bring, music has latterly seemed a very minor consideration. Of course, it is not certain that concert and operatic activities would have been much livelier without all these alarms and excursions. The season now entering its last third has been extraordinarily dull, anyway—probably the dullest in ten years. Only a winter or two ago four and five concerts in a single evening were the usual portion. Today two recitals on the same night constitute almost an event, and sometimes all the Berlin concert halls are dark two and three evenings a week.

In some ways this may be a good thing, but it hardly makes musical life more stimulating.

The opera houses perform their usual chores. But what has become of the various restorations and novelties bespoken black on white at the beginning of the season? The Staatsoper, to be sure, is going to put on Wagner's Rienzi the end of this week and the box-office was swept bare of tickets less than twenty-four hours after they went on sale. Yet that is the only novelty or semi-novelty that the Staatsoper promises till the end of April, when Zemlinsky's Kreidekreis goes on.

RESTORATION BY LEGAL COMPULSION

The Städtische Oper dug up the other day a lyric version of Balzac's Comtesse à deux maris, entitled Oberst Chabert, by Hermann von Waltershausen (Munich professor). Would that all Charlottenburg had been swallowed up in a cataclysm of nature before this thing ever came to pass! But the former Generalintendant, Dr. Kurt Singer, had contracted this sorry obligation, and nothing remained for Intendant Ebert but to go through with it. Oberst Chabert was produced in several German cities nearly twenty years ago and promptly died a well-merited death. Beyond legal compulsion, there is no earthly reason for resurrecting today this empty and futile setting of Balzac's fiction about the Napoleonic officer who, finding himself an Enoch Arden, performs the happy dispatch with an old army pistol. The most intriguing feature of the whole stupid business was the picture of the Paris Opéra flashed on a back drop—this, though the period of the story is 1817, nearly half a century before Charles Garnier built this familiar temple of art!

The Städtische Oper is soon going to restore Janacek's Jenufa, with Sigrid Onegin, and as a stop-gap Tschaikowsky's Pique Dame has suddenly been placed on the agenda. One notable achievement of recent date must, however, be checked up to the credit of the operatic sanctuary on the Bismarck-Strasse. That was a performance of the Ring in which Gotthelf Pistor proved himself a Siegmund and a Siegfried—dramatically at least—unsurpassed on any stage today, and which exhibited in Anny Helm the most colossal and subduing Götterdämmerung-Brünnhilde interpretation the writer of these lines has witnessed since the heyday of Lillian Nordica and Olive Fremstad.

A COLOSSAL BRÜNNHILDE

Doubtless this statement will be received with skepticism by those who have experienced Mme. Helm's middle-class Kundry and Brangäne at Bayreuth or who may, in one place or another, have heard her Fidelio and her Donna Anna. But this reviewer is willing to maintain his stand against all incredulity. Whether Mme. Helm has been working with more than usual industry, or whether the lambent flame of inspiration has suddenly been kindled in her, the fact remains that her sacrificial Brünnhilde, by its originality of conception, its imaginative power, its terrific emotional drive, its nobility of demeanor and its plastic beauty, reduces to parlor dimensions practically every other Brünnhilde before the European public today.

A column alone could be written about her treatment of the episodes of the oath on the spear and the confrontation of the traitorous Siegfried. For these and for other details equally felicitous in their dramatic thrust and in their piercing psychology there is, unhappily, no room here. But without them it is impossible to communicate a persuasive idea of the potency and sovereign greatness of this impersonation. It is worth recording that this performance was her first Brünnhilde in German. She recently did the part under the baton of Max von Schillings in Turin, but in Italian. On that occasion she achieved the endorsement of no less an expert than Toscanini.

On March 1, the American composer-conductor Werner Janssen gave the first of two concerts as guest leader of the Berlin Philharmonic. For Berlin the program he devised was highly unconventional. It comprised the overture to Handel's Fire Music (in Sir Hamilton Harty's arrangement), Respighi's suite The Birds, Janssen's own New Year's Eve in New York and the fourth symphony of Sibelius. If the evening proved anything, it was that Berlin musicians and concert-goers understand Sibelius not at all. Their education, to be sure, has been gravely neglected. No one ever plays Sibelius here (except when now and then a café orchestra renders Valse Triste) and most Germans have only a vague idea that some such person lives in the remoteness of

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BRUNO WALTER LEAVES GERMANY

(Special cable to the Musical Courier)

BERLIN.—Owing to political conditions, Bruno Walter was prevented from conducting not only a recent program at the Leipsic Gewandhaus, but a concert of the Berlin Philharmonic Orchestra and the Brahms Centennial program at Frankfurt-am-Main. The Berlin concert was taken over by Richard Strauss, who refused to accept compensation, donating his fee to the Philharmonic players. There were many empty seats at the concert, probably a protest against the treatment Walter had received. Walter has left Germany, going to Semmering, Austria, for a rest.

Josef Rosenstock, who will be remembered as having served with the Metropolitan, has been ousted from his post as general music director of the Mannheim National Theatre. H. P.

Vecchi's Ancient L'Amfiparnaso Has Notable American Première

Dessoff Choirs Present Ingratiating Masterpiece in New York—Forerunner of Opera—Performance Above Criticism

By RUSSELL M. KNERR

The intrepid spirit of musical adventuring that has led Margarete Dessoff to give the American premières of so many interesting works, both of the old-time polyphonic and the modern schools, found its culmination and richest reward to date in the concert performance, on March 13, by thirteen members of the Dessoff Choirs under her baton for the first time in this country, of a famous late sixteenth century Comedy of Masks, L'Amfiparnaso (The Slopes of Parnassus), by Orazio Vecchi. The première, given at the French Institute (and repeated at the same place on March 20), attracted a distinguished audience. The performance proved a complete and triumphant success.

The work, styled a "harmonic comedy" by its composer, consists of three acts and fourteen scenes (Act II, Scene 2, was omitted in this hearing), and is composed in the form of the five-part mad.igal. Historically of rare importance, but seldom heard anywhere in the world today, L'Amfiparnaso (composed in 1595 and first performed at the court of the Duke of Modena) bears relations both to the opera, of which it was a forerunner, and to the secular madrigals of the period, and is reputed to be the first Italian setting of a comedy to be sung throughout. It was written to be performed *a cappella* and without action, but the composer has portrayed in inimitable and marvelous fashion, by the coloring and intonations of the interweaving voices, all the conflicting emotions and dramatic episodes of his text. Though slight as to plot, and consisting of comic ingredients that have not been developed into a unified action, the libretto of this work is much superior to the conventional products popular in its day, when the *commedia dell' arte* flourished in Italy. The traditional characters of the comedy of masks appear in it, somewhat individualized, and occasionally with changed names, but there are also added figures, such as the haughty light-of-love Hortensia and the swaggering Spanish Captain Cardon who live for us today with the vividness of Elizabethan comic creations. The composer has caught even the inflections of their voices and imprisoned them in the intricate and often very beautiful web of his vocal writing.

EPISODES DEPICTED IN MADRIGALS

The episodes (each a madrigal) may be briefly sketched as follows: Old Pantalone dispatches his servant Pedrolin to announce him to Hortensia, but she sends him away with airy impudence. The jealous youth Lelio asks his Nisa whether her love is as perishable as the narcissus she has sent him, and protests his own passion. Pantalone promises his daughter to the comic doctor, Gratiano, who dances and sings gaily in anticipation of his wedding. Young Lucio, jealous because he believes his sweetheart Isabella loves the Spanish Captain, meditates on suicide. Isabella coquettishly pretends surrender in a highly amusing conversation with the warrior, but in the next number, hearing that Lucio is dead, laments and plans to stab herself. Frulla, her servant, prevents her with news of Lucio's safety, and she is overjoyed. Pantalone and Gratiano dicker about the terms of the marriage settlement. The Doctor sings a melodious madrigal under the balcony of his fiancée (the only portion of the work given as a solo, to the accompaniment of four viols—a part of the score which was repeated by the soloist Marjorie Beeby). The buffoon Francatrippa goes to some Jewish money-lenders to pawn his net, but finds them celebrating a religious holiday (the tones of their chant are vividly imitated in the music). Isabella and Lucio make up and vow eternal love in a beautiful madrigal, and the comedy ends with Lucio's return and a general merrymaking and betrothal feast.

These varied incidents and emotions are portrayed in highly dramatic style by the

(*Continued on page 25*)

Weingartner and Wife Conduct in Zürich

Heroic Symphony Brings Homage to Hero of Baton

ZÜRICH.—Before two halls thrown into one and crowded to the last seat, Felix Weingartner, veteran orchestral chief, shared conductorial honors with his young wife, who is also his pupil in the baton art. The program consisted of Beethoven: Mrs. Weingartner, *née* Carmen Studer, conducting the Eroica (possibly in graceful homage to her hero), and Weingartner himself, as appropriately, the fifth. The result showed that the lady is an excellent pupil of her eminent husband, but not much more; and if the latter cedes to her an artistic place in juxtaposition to himself, we admire his chivalry and respect to the fair sex, as well as the claims of tender attachment within a devoted marital relationship. But it is clear that artistically the husband in this case is the better half.

It is, even in this era of feminine emancipation, an unusual phenomenon to see the slender and delicate figure of a woman at the head of an important symphony orchestra, and it is comprehensible that feminine reticence retards that ready contact between the conductor and the musicians which is necessary to kindle the enthusiasm of the listener. To wield the baton victoriously would require a musical Jeanne d'Arc.

Weingartner conducted his Beethoven with his usual sovereign command, and it is gratifying to enjoy his splendid elasticity in the master's seventieth year. His great Tonhalle public responded with thunderous applause.

JOSEF KISCH.

Covent Garden's New Songbirds

LONDON.—Six new singers, never heard in London before, figure on the roster for the Covent Garden season, which opens on May 1—three Italians, one Frenchwoman, one German and one Czech. The Italians are Francesco Battaglia and Alessandro Ziliani, tenors and Giacomo Rimini, baritone. Mme. Gina Cigna, despite her name, is French. The new German is Hans Fleischer, who will sing Mime; and the Czech is Mme. Eva Hadrabova. Rosa Raisa, though not a newcomer, has not been heard here for some time. The British singers to be cast in leading roles are Florence Austral, Walter Widdop and Norman Allin. C. S.

Schumann Polonaises Found

VIENNA.—Dr. Karl Geiringer, custodian of the archives of the Gesellschaft der Musikfreunde, has rediscovered the manuscripts of six Polonaises by Robert Schumann. The set of pieces was composed in 1828 and dedicated to the composer's three brothers. They are strongly influenced by Schubert and Weber and are full of tender, romantic feeling, as might be expected from the eighteen-year-old Schumann. The work is to be published and, as the pieces are not difficult, they should prove a real addition to the amateur's literature. Many years ago Schumann's daughter Marie gave the manuscripts to the Gesellschaft, but their existence had been forgotten. R.

Schönberg Writes Drama

BERLIN.—Arnold Schönberg is at present engaged on a music drama entitled Moses and Aaron, the text of which he has written himself. Schönberg has been attracted by Biblical subjects before, notably in his oratorio, Jacob's Ladder, of which he also wrote the text. The music is as yet uncompleted. P.

PONS REFUSES COLON AND LONDON OFFERS

Lily Pons, soprano of the Metropolitan Opera, has refused cable offers from the Colon Theatre, Buenos Aires and Covent Garden, London, for her services in opera this spring and summer, as she has decided to spend the entire period between May 1 and next fall in complete rest.

Miss Pons leaves this week for her spring concert tour, singing in Buffalo, N. Y.; Harrisburg, Pa.; Washington, D. C.; Chicago; St. Louis, Mo.; Little Rock, Ark.; Tulsa, Okla.; Atlanta, Ga.; Birmingham, Ala.; New Orleans, La.; Houston and San Antonio Tex.

No Ravinia Opera This Year

CHICAGO, Ill.—There will be no opera season at Ravinia Park this summer, according to a statement made by Louis Eckstein, the organization's sponsor in former years. Mr. Eckstein's statement is given in full:

"There will be no Ravinia opera in 1933. I arrived at this decision with great regret and only after the most careful deliberation. To keep up the standard of twenty years of operatic development would run into a loss high in the six figures, even with rigid economies and greatly reduced salaries of the artists. Any artistic lowering of the past standard is unthinkable.

"In suspending the opera last summer I had hoped that this season would find economic conditions materially improved and that I might be able to obtain a reasonable guarantee fund, but this has not been possible.

"As the time is approaching when contracts must be effected with our artists, I am making this announcement in order that they may arrange their plans accordingly. Ravinia must for the present rest on its laurels. 'The Opera House in the Woods' will not be commercialized. I am looking forward to 1934."

An Evening with Arabian Music

By DAVID EWEN

FOR one entire evening I listened to the indigenous music of Arabia performed by Moorish musicians upon authentic Arabian instruments—a music now pulsing and beating with the tempestuous rhythms of a savage dance, now whining with languor an ever-recurrent sob, now strident and exultant with piercing cacophonies; a music which speaks of incense and mosques and the throbbing magic of the East. I was in Morocco, a land still drenched with the spirit and the customs of the Moor, and there one evening I was invited by a rich Moor to listen to one of the most famous Arabian orchestras of Morocco (imported from Casablanca to Tangier) perform a program of autochthonous music in the garden of his palatial home. I went. I squatted on soft cushions precisely as my host did; I sipped at tea; and I listened to a large orchestra of native Arabian music groan and sob a music of a spirit and tenderness new to my ears. Perhaps the night had something to do with my reactions. It was a typical Moroccan evening, sensuously warm; perhaps it was the surroundings—a Moorish garden, intoxicating with the smell of many flowers, is certainly propitious for listening to exotic tonal strains. At any rate, the music exerted a strange fascination and gave me an experience such as years of concert going in America and Europe have not been able to impart. For the jaded appetite of a tired American music lover, I know of no dish more palatable than an evening of such music. That is why I decided to write about it.

An Impromptu Performance

But first let me tell you about the orchestra. My host told me that this was a characteristic Arabian orchestra, and as such it is certainly deserving of comment. There were some thirty musicians, and a conductor, all of whom played the music from memory; my instinct tells me that these musicians were playing by ear. The only instruments I recognized as those familiar to Europe and America were the violins and the flute. The violin, however, was played not under the chin but upon the knee, just as the *viola da gamba* of old was played. This arrangement led, of course, to a considerable clumsiness both in fingering and in bowing and accounted probably for much of the very rough playing of the violinists.

Rare Instruments Employed

The other instruments, however, I was seeing and hearing for the first time. The string section included, besides the violins, the L'Oud, the R'bab and the Citana. The L'Oud is a guitar of tremendous size which, when plucked, emits sounds of indescribable richness and color. The R'bab is somewhat difficult to describe. It resembles a violin except that it is only an inch or two in width in its entire length; it has, however, the neck of a violin and is played upon the knee with a bow of not more than three or four inches in size. In sound it is similar to our contrebass, giving solidity and depth to the entire orchestra. The Citana is nothing but the cithara of the Bible—a hand-harp, lying flat on the knee, whose strings are plucked with the fingers. It produces notes of sweetness and beauty, thinner and finer than those of our harp. The percussion group included only two instruments. The Tarr is something of a tambourine, with bells fringing its center, which is struck with the fist; and the Derbouga is a long drum, uncovered at one end, while upon the other end the musician beats fantastic rhythms and sound-effects with his fingers, his fist and the palm of his hand.

A strange-looking orchestra of instruments! But stranger still it is to watch the musicians perform their music. Observing them one seems to feel that the players are inevitable parts of their instruments. They interpret and execute with so much zest and vitality; they feel the spirit of the music keenly and react sensitively to it. Every muscle of theirs, every part of the body responds to each strain of music, and quivers with it. It was almost as though these musicians produced their music with their bodies as well as with their instruments. After having watched, for a lifetime, the apathetic attitude of a number of orchestral players in a modern symphonic orchestra during performance, I could not help being deeply stirred by the complete absorption of these musicians with the music they were playing.

What the Arabs Played

And the music! I was told by my host that the program constituted some of the more representative works of classical Arabian music, many of them centuries old. There was music composed to Nature, music dedicated to love, music discussing beauty, music for the mosque or the dance. The first impression upon me was, of course, a confusing one. The rhythms seemed to be hopelessly tangled—wildly plucked from the strings of the L'Oud, madly beaten from out the Tarr and the Derbouga; the melody—such as it was—was a simple plaint of not more than four-bar length which was repeated again and again without variation or end. Suddenly the musicians would burst into song. For several minutes they would sing, accompanied by their mad music. Suddenly the singing would stop. And then, abruptly and unforeseen, the composition comes to its conclusion, in the middle of a phrase, it almost seems. The Western ear, at first, hunts madly for logic and form to this music, but fails to find them.

Strangely Exotic Harmonies

However, as the evening progresses and as the music continues, the strange beauty of this exotic music slowly begins to exert its influence. The Western ear gradually begins to free itself of life-long conventions; it ends by listening without bias, and without attempting to catalogue the entire realm of musical sound into the card-index of forms prepared by the Western World. The senses become deliciously numbed. And one hears fascinating sounds and new colors; a new musical speech expresses messages strange to Western ears. This is the music of Arabia.

It is impossible not to react to the haunting sounds. The simple melody—with its strange intervals of augmented seconds—repeated again and again sears into the brain; the volcanic rhythms make the heart beat faster; the disjointed polytonalities (can it be that our younger rebels have learned their tricks from ancient Arabia?) inevitable parts of the composition make one feel altogether new sensations. The music curves and twists like a worm, and often so subtly and swiftly that it is impossible to trace its many movements; it grows and expands; and then when the singers burst rhapsodically into song—how deliciously the Arabic tongue blends with the music!—the audience is willy-nilly swept to a maddening climax and it, too, realizes something of the ecstasy of the musician who created such tones.

Effective, Unstudied Art

For more than four hours this music cast its spell over us. Its complete lack of pretense and artifice was delightful; each composition began abruptly, and ended suddenly at the moment when the composer felt his message had ended—and one instinctively felt a relief that there was no harmonic law compelling this composition to come to a logical cadence. Its effectiveness was irrefutable. These strange sounds became so much a part of us that we, too, reacted to it, and felt it course through our bodies.

And, finally, it spoke of another world and another civilization far different from ours. Once heard, this music remains with one forever.

It is a long while now since I heard the concert in the garden of my Moroccan host. But its memory is still fresh with me, a memory of a musical sensation such as one does not get very frequently in a lifetime.

Vocal Chamber Music in High Schools

By E. H. WILCOX

"ALLAH blessed the camel, but He also blessed the flea," says an Arabian proverb. Translated into Americanese, this adage means, "Small things are sometimes as important as large things." To the musician it suggests the truism that "Beauty is not dependent upon size."

When Patrick S. Gilmore, decades ago, assembled two thousand players for his band at the World's Peace Jubilee, he advertised it as a superb musical event. He used a battery of artillery and a small army of drums. But I doubt whether he made as much music as Edwin Franko Goldman can produce with fifty men.

Can any symphony orchestra call forth greater beauty than the Flonzaley Quartet created? Is there more artistic inspiration in the Tschaikowsky violin concerto than in one of the Bach sonatas for violin alone? Is a music lover perverted if he chooses a small orchestra playing Mozart and Delius, in preference to an immense orchestra playing Bruckner and Strauss?

Perfection in Miniature

A real artist on the diminutive clavichord creates an artistic spell which cannot be deepened by any great pianist with a concert grand piano and a symphony orchestra for accompaniment. The English Singers with five voices recreated beauty that our largest festival choruses cannot surpass.

No one can deny the physical thrill induced by large bodies of tone. Massed performances appeal to the general public and are given generous space in the public press. On the other hand, the small ensemble has no sensational publicity features. It is dependent on musicians who are willing to act as missionaries and carry to the layman the message of highly artistic music performed by small groups.

Instrumental chamber music has been recognized by some of our schools. It is possible to find outstanding schools with a good string quartet, an enthusiastic wind quintet, or a string trio, although these schools are still too far apart.

An Unexplored Field

Vocal chamber music has scarcely made the first step in our schools. But the prospects are bright. Just as interest in the string quartet and woodwind quintet is growing out of the orchestra movement, so the interest in small vocal chamber music groups will emerge from the recent increase of interest in large choral groups.

There is a great literature of vocal chamber music. Fortunately, an important section of it is based on English texts. The golden age of English vocal chamber music was from 1588 to 1621. During this thirty-three year period fifty-two choral collections were published including several hundred compositions. The composers represented were Byrd, Morley, Weelkes, Wilbye, Farmer, Bennet, Gibbons, Vatuor, Bateson, and seventeen others. They derive from a period of literary fertility in England. The music is equally flexible and artistic.

Uninformed conductors, their vision colored by the gorgeous effects of huge festival choruses, have assumed that this music should be sung by large groups only. They try to make concert music out of chamber music. The result is unsatisfactory to those who treasure the chamber music ideal.

Recreating Composer's Intention

It is a sound artistic principle to attempt to recreate the concept of the composer in each musical performance. By examining the conditions under which secular choral performances were given when Byrd, Morley, Weelkes, and Gibbons were composing, we can discover the type of group for which the Tudor composers were writing. With this information at hand we can adjust our performances in accord with the expectations of the composers.

During the Tudor period vocal chamber music was not published in score. Each part occupied a book of its own. In five-part music five books were necessary to complete the set. The average customer expected to purchase a single set and no more. No one thought of purchasing six sets of soprano books to accommodate a soprano "section." Soprano was a part not a section. A single voice, or at most two voices, were sufficient for each part. Consequently only one book was necessary for each part.

Public concerts had not yet been developed by enterprising managers. Large choral societies for the performance of public concerts were unknown. Gibbons would have been astonished to hear The Silver Swan produced by a chorus of sixty voices, and Morley would have been nonplussed to hear the duet, I go before, my charmer sung with one hundred voices on each part. The Tudor madrigals and allied pieces were conceived by the composers for small groups with one or two voices on a part for use in the home or club and it is artistically correct to follow the composers' conception in this regard.

Elusive Elizabethan Style

Aside from the artistic desire to recreate the composer's imagery, there is the obvious practical fact that much of the Tudor choral music loses its charm and spontaneity when produced by a large group. Morley's Come, Lovers, Follow Me, when sung by a large chorus in the Handelian manner, loses all of the rhythmic daintiness of Morley and fails to attain the grandeur of Handel. Tudor choral music is largely chamber music requiring an intimate style of performance by small groups of singers with independence and character in each voice part. This is most readily attained with only one or two voices on a part.

There is a popular misconception that Tudor music, sung unaccompanied, is difficult, and consequently there must be numerous singers to support each other. It is true that fifty tenors, no one of whom is thoroughly sure of the Hallelujah Chorus from The Messiah, can stand shoulder to shoulder and sing through the work with an immense chorus accompanied by a large orchestra to the satisfaction of most conductors. But this is neither possible nor desirable with Tudor vocal chamber music. Choral music of the Tudor period is not as difficult as it looks. It requires and develops a strong sense of rhythm, intonation, and melodic independence on the part of each singer. There are few difficulties of range or vocal technic. It is remarkable how quickly singers (even immature singers) sense the character and style of this music when given an opportunity to study it as the composer intended, in small groups.

When Families Sang Together

The purchasers of Tudor part-books were often amateur music lovers who desired to have music on hand for "family sings" around the fireside. When the neighbors came in it was a form of choice entertainment to pass the part-books and join in a madrigal. The joy of music was assumed to come from participation in its performance rather than from hearing someone else sing. This could best be experienced in the home or wherever close friends could foregather and join in song.

Educators search for those experiences and habits which can be transferred from the school to post-school life. Music ranks with reading, writing and arithmetic as a practical subject that can be used daily throughout life. Of the various types of music, none is better adapted to "carry over" than chamber music. Two to five individuals can organize a chamber music party. It is not necessary to rent a hall for rehearsal. The group is not so large as to be unwieldy. It functions in the home, where music belongs. Its literature maintains a high average level of artistic beauty. The music is not expensive and can be secured from all leading publishers.

We are proud of our school orchestras and bands; they have demonstrated their right to continued existence. We cherish our instrumental chamber music groups; they hold a favored place in the hearts of those gifted individuals who are both musicians and educators. We must encourage vocal chamber music because it is highly artistic, it has distinct educational value, and it is practical in its carry-over value from school to life.

IN NEXT WEEK'S ISSUE

"MUSIC HATH CHARMS" . . . . By Don James Johnston

(Prisoner 511-51,597, Ohio State Penitentiary)

New York Philharmonic Gives Notable Concert in Baltimore

Toscanini Fêted in Return to Baltimore City—Dobrowen Leads Philadelphia Orchestra—Local Players Applauded under Siemonn's Baton, with Frank Kneisel as Soloist

BALTIMORE, Md.—Playing what was designated as its farewell concert, the New York Philharmonic Symphony Society offered what will remain for a long while an outstanding event in local orchestral annals. Arturo Toscanini and his men were seemingly inspired and at the conclusion of the concert, even after the men had left the stage, Toscanini was recalled several times. For this concert Toscanini chose the Eroica by Beethoven, with the overture and Bacchanale from Tannhäuser and the prelude and finale from Tristan and Isolde as the remainder of the program. It was, indeed, a musical feast and one hopes for so-called happier days that may result in the return of the New York Philharmonic to Baltimore.

Issay Dobrowen was on the podium for the closing concert in the series of the Philadelphia Orchestra and heightened the fine impression that he had made on his previous visits to Baltimore, once conducting the New York Philharmonic and the other time leading the Philadelphia Orchestra. Mr. Dobrowen is an interesting and dynamic leader, and at the close of the recent concert he was not only given an ovation by the capacity audience but, also, by members of the orchestra, who refused to stand to his insistent pleading to share in the enthusiastic applause. Magnificent interpretations of the Strauss tone poem, Don Juan, and the fourth Tschaikowsky symphony were offered.

BALTIMORE SYMPHONY HEARD

A recent concert by the Baltimore Symphony Orchestra was unquestionably one of the best presented under the direction of George Siemonn. Frank Kneisel, violinist, was the excellent soloist for the occasion. The program included Ernest Schelling's fantasy, A Victory Ball, conducted by the composer. Incidentally, Robert Lorraine. the actor, recited the words of the Alfred Noyes poem which was the inspiration for Mr. Schelling's work. The orchestra also gave a concert recently for young people, which was unusual. Pictures of world famous paintings were displayed with explanations by Roland J. McKinney and John Denues, and appropriate musical numbers to the particular pictures were then played.

VISITING ARTISTS WELCOMED

Gregor Piatigorsky made his second appearance here in recital at the Peabody Conservatory of Music. On his first, in 1931, he was handicapped by a recent illness, but this time he revealed the full extent of his powers.

Rosa Ponselle, soprano of the Metropolitan Opera, made her only appearance of the season to the usual large number of followers. Miss Ponselle was in superb voice, as usual, and graciously gave a considerably large number of encores to the enthusiastic audience. Stuart Ross was her able accompanist.

Felix Salmond's recital heightened the favor which this cellist had gained by previous performances here. The audience that gathered at Newcomer Hall, Maryland School for the Blind, was rewarded out of proportion to its small size. Mr. Salmond's tone was firm and true, and—as he chose for the particular music in hand—clear, resonant or sonorous.

The two-piano recital given by Ethel Bartlett and Rae Robertson was sufficiently exhilarating to deserve high rating in a winter which has been remarkable for its brilliant piano performances. The concert was the fifth given here this season under the auspices of the Bach Club. To begin with these artists gave a brilliant exhibition of precision playing in a program which in some places called for considerable dexterity and delicate teamwork. Their timing was accurate to the last degree and they changed pace so smoothly and readily that it had the appearance of mental telepathy.

Gunther Ramin, eminent organist, made his first Baltimore appearance at the Peabody Conservatory of Music. The program he offered was well received by an enthusiastic audience, especially those numbers by Bach.

Elizabeth Oppenheim, young Baltimore pianist, appeared locally and her performance showed that she has progressed considerably in the past year. Miss Oppenheim chose no program calculated to bring easy applause, but a musicianly one throughout, and one which was well played.

Nathan Milstein, Russian violinist, appeared at the Peabody and, as during the past several seasons, his recital was one of the outstanding of the musical year.

The Har Sinai Temple Choir (under the direction of Hugo Weisgal, a young Baltimore musician and composer) offered a concert of religious music that was unusual.

Richard Goodman, Baltimore pianist, was heard in a program of stupendous proportions.

E. D.

League of Composers to Stage Pierrot Lunaire

Schönberg's Pierrot Lunaire will be given its New York stage première under the direction of Leopold Stokowski, at the League of Composers' gala program for the benefit of the composers' fund, on April 16 at Town Hall, New York. It has been given twice before in New York, but not as a stage work, and this is the first time Leopold Stokowski has essayed it. Mina Hager is the soloist and the instrumental ensemble will be chosen from the Philadelphia Orchestra. The settings are by Robert Edmond Jones. The other half of this program is devoted to a group of sound films with synchronized music by prominent composers.

De Basil, Russian Ballet Director, Tells History of Organization

PARIS.—Wassily de Basil, director of the Russian Opera of Paris and of the Russian Ballet of Monte Carlo, is a man of action. He has not much time for conversation, but get him in an off moment and he is as entertaining, charming and to the point as an inspired, efficient director can be.

But a conference was finally achieved, and a pleasant half hour spent with him between his London and Monte Carlo trains. I wanted to know about the Russian Ballet of Monte Carlo, the organization that is carrying on the spirit of the work of Diaghileff, and whose ideal is the attainment of the highest possible level of choreographic expression.

HOW THE TROUPE GREW

"The history of our ballet is simple," M. de Basil said. "Since 1927 I have been director of the Russian Opera of Paris. We gave an important operatic repertoire, but to ballet we paid little attention, even though most of the dancers of our company were first-class artists. We gave Petrouchka, and its success was so overwhelming that I conceived the idea of organizing a ballet and giving the dance its due.

"René Blum, director of the Opéra of Monte Carlo, engaged our troupe and our reputation as a ballet began in his theatre. After Monte Carlo, the Russian Opera went to London with Chaliapin. We gave six nights of opera and one of ballet each week. The success of the ballets soon obliged us to give three ballet evenings a week. In London I had the good fortune to encounter the two great choreographists of Diaghileff's company, Massine and Balanchine. Their willingness to come in with us confirmed me in my conviction that organizing an independent ballet company was the thing to do.

"I wanted above all a young troupe, perfect in every detail of its ensemble and which should not depend upon the exploitation of just a few personalities. This was also M. Blum's idea, and the formation of the Russian Ballet of Monte Carlo, under the patronage of the Princess of Monaco, was an affair that progressed with flattering quickness."

"How is your troupe formed?" I asked. "Where did and do you find so many splendid dancers?"

"Several of our members were formerly with Diaghileff, and the balance of our troupe are students from the Russian Ballet Schools of Paris. And does not that explain the feeling of youthful enthusiasm and sincerity which predominates in our work?" M. de Basil inquired.

The reporter thought it did, went up in M. de Basil's estimation for his perspicuity, and hastened to ask when the Russian Ballet of Monte Carlo was going to America.

"America ought to see a show like yours, you know. It is the best possible and America would love it."

M. de Basil squinted into the distance, the way Russian managers do, and said he agreed perfectly.

"Yes, I know, America likes youth, beauty and progress, and the Russian Ballet of Monte Carlo is youth and beauty itself. And progress is its rule. Though a ballet necessarily has its 'stars,' we do not exploit individual performers. Ethically, everybody in the organization is on the same footing. We have reached an extraordinarily high standard. The routine is perfect, and there is a sentiment of coöperation rarely seen in the theatre.

PROGRESS THE IDEAL

"With respect to progress, we are uncompromising. Those who do not show constant improvement are replaced by young artists, less experienced perhaps, but who do have the desire to go ahead. As to repertoire, we already have done Petrouchka, Le Lac des Cygnes, Amour Sorcier, Chout, Pulcinella, Les Sylphides, Prince Igor, Patrie, Jeux d'Enfants, La Concurrence, Le Bourgeois Gentilhomme, Cotillon and others, everywhere in Europe and England; and this season we are adding to our list Apollon-Musagete, by Stravinsky; Le Dieu Mendiant, by Handel; and ballets on music by Bach, Mozart, Boccherini, Debussy, Ravel, Bizet and Johann Strauss. Not so bad for a 'young' company, is it? Here's my train. *Spaseeba! Dusveedanya!*"

I. S.

New Orleans Applauds Musical Visitors

Horowitz and Minneapolis Orchestra in Brilliant Events

NEW ORLEANS, LA.—Vladimir Horowitz recently brought to an enraptured New Orleans audience the realization of his long-heralded talents. He graciously and generously acknowledged the audience's frank admiration. His program was an interesting assortment of compositions which were heard in an entirety seldom experienced here before because of his gift for accentuating each theme. After Bach, Haydn, Brahms, Chopin and a group of modernists, Horowitz brought the evening to a close with an encore of his own conception of Bizet's Carmen, which amounted to a piano orchestration of the work.

Three concerts by the Minneapolis Symphony Orchestra, under the baton of Eugene Ormandy, completed our annual symphonic orgy. The first program was devoted to Brahms, his Academic Festival, and the symphony No. 2, Strauss and Respighi. The second listed Beethoven, Tschaikowsky and the Bach Chaconne, transcribed by Jeno Hubay. An afternoon "pop" concert was sponsored by the Junior Philharmonic Society, at which Frances Tortorich True, local soprano, appeared as soloist. The Junior Philharmonic Society also presented recently to its young musical aspirants a folk song recital in costume given by Dorothy Gordon.

The New Orleans Music Club, with the establishment and accomplishment of its regular and projected activities, is definitely becoming more and more an integral part of the city's musical life. During the past month the club has had several social and study meetings, besides achieving the initial public appearance of its Junior Orchestra comprised of thirty youthful instrumentalists.

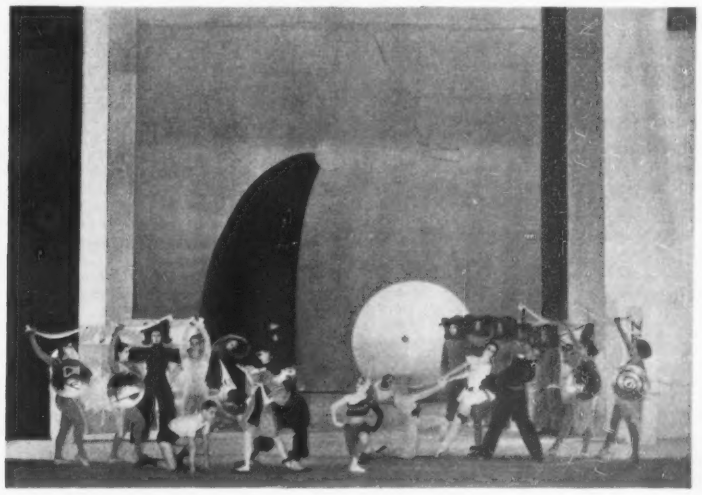
In addition to these large concerts, the two musical schools of the city, Newcomb College and the Conservatory, now affiliated with Loyola University, have sponsored regularly weekly recitals of their pupils; and several of the social clubs of the city, including Le Petit Salon, and the Orleans Club, offered musical entertainment at the monthly meeting of their members.

O. M. L.

Heifetz to Play with New York Philharmonic

Jascha Heifetz, who returned on February 28 from a short but concentrated concert tour abroad, will appear with the New York Philharmonic-Symphony Orchestra, under Toscanini, April 5, 7 and 8. On the first two occasions the violinist will play the Brahms concerto; on the third, the world première of Castelnuovo-Tedesco's second concerto which the composer wrote for Heifetz. Final arrangements for these performances were made in Italy when the violinist visited the conductor after his Milan recital.

While in Europe Heifetz played in Germany, France and Italy. Among the composers he saw were his friends Ravel and Castelnuovo-Tedesco. His birthday, February 2, was spent in Hamburg, where his crowded schedule forced him to give a concert. The violinist opened a tour of the West in Denver, Colo., on March 7. He has been engaged for several of the May spring music festivals.



THE RUSSIAN BALLET OF MONTE CARLO,
at left, in the ballet Les Sylphides, music by Chopin; at right, in Jeux d'Enfants, music by Bizet. (Photos by Raoul Barbà, Monte Carlo.)

Gebhard Hailed as Soloist with Orchestra in Boston

Harvard Glee Club Holds Jubilee

BOSTON.—Vincent d'Indy's symphony on a French Mountain Air was played at the concerts of the Boston Symphony Orchestra on March 17 and 18, with Heinrich Gebhard, local pianist, as soloist, and Serge Koussevitzky conducting. The performance was superb. Mr. Gebhard is to be commended for presenting his portion of the score not as a displayful solo but as an integral part of the orchestral web. Dr. Koussevitzky's imaginative reading also calls for special comment; under his baton the men played the music at white heat.

The symphony was preceded by Roussel's suite in F major written for Dr. Koussevitzky and the Boston orchestra, and first played here in 1927. And although I heard that performance either the music made no firm first impression, or else this latest presentation had the freshness ordinarily associated with a premiere. The rest of the program consisted of Wagnerian excerpts—Waldweben, Tristan prelude and Love-Death, and Tannhauser overture.

Earlier in the week—on Monday night—the orchestra and Dr. Koussevitzky repeated their brilliant version of Stravinsky's Sacre, beginning the program with the overture to Glinka's Russian and Ludmilla and the Tschaikowsky violin concerto. In the latter work the soloist was Carmela Ippolito, returning to gather laurels in her native city after several years spent at the Curtis Institute. Miss Ippolito avoided the excesses ordinarily associated with youth, and did an excellent, workman-like job.

HARVARD GLEE CLUB JUBILEE

Of especial interest and importance was the concert of the Harvard Glee Club (led by Dr. Archibald T. Davison) at Symphony Hall on March 16. This concert marked the seventy-fifth year of the club's existence. Among the highlights of the program was Holst's Dirge for Two Veterans—reverent music, reverently performed. There was a beautiful atmospheric quality in both the music and performance of two *à cappella* settings by Arensky, with cello obligato finely played by Yves Chardon. Throughout the concert the chorus sang with its customary excellence, while in such music as the choral excerpts from the Gilbert and Sullivan's Princess Ida, it summoned an unusually sonorous tone.

Unfortunately I could not hear a concert which was being given simultaneously by the Chardon String Quartet at Brattle Hall, Cambridge, where the program consisted of quartets by Villa-Lobos and Walter Piston, and a quintet for oboe and strings by Arthur Bliss—all novelties in these parts. Fernand Gillet was the oboe soloist.

OTHER SCHOOL EVENTS

A joint concert was offered by the Simmons College Glee Club (directed by David Blair McClosky) and the Massachusetts Institute of Technology Glee Club (led by William Ellis Weston) at Jordan Hall on March 10, with a quartet of soloists that included Esther Downing, Grace Donahue, Mr. McClosky, and H. Walker French, and in a varied program of which the principal numbers were Tschesnekoff's Mother Moscow and Hofmann's Melusina.

The orchestra of the New England Conservatory of Music (conducted by Wallace Goodrich) was heard in a freshened program on March 15, at Jordan Hall. Lucille Monaghan was soloist in F. S. Converse's new concertino for piano and orchestra.

A concert given by members of the faculty at the Longy School on March 14 employed the talents of Paul Mimart, clarinet, Gaston Elcus, violinist, Margaret Mason and Frederic Tillotson, pianists, and Yves Chardon and Henrietta d'Estournelles de Constant, cellists.

String quartets by Beethoven and Dohnányi and a piano-viola sonata by Sammartini made up the program of the chamber music concert under the auspices of the New England Conservatory of Music at Brown Hall on March 8. Other programs of the week at the conservatory were given by Susan Williams, pianist, of the faculty, on March 7, at Jordan Hall; and by Leo Litwin, post-graduate pianist, on March 6.

The conservatory was recently authorized by the Massachusetts Legislature to confer the degree of "Master of music," as well as that of bachelor of music, which it has been bestowing for years.

Nathan Rudnick played sonatas by Beethoven, Chopin and Schumann at the Longy School on February 28. March 7, a lecture-recital on France, Through Her Folk Songs was given by Jeanne Blondel Allen, soprano, accompanied by Mme. Louis J. A. Mercier.

Pupils of the Boston Conservatory of Music gave a concert for the American Red Cross, at the North Bennett Street Industrial School, on March 7. The performers included Alan Michaels, Selma Dubinsky, Percy Houle, Marie di Pesa, Louisa Puopolo and Harold B. Doyle. M. S.

Gieseking Acclaimed in Cincinnati Concert

Ormandy, Pinch-Hitting for Goossens, Arouses Enthusiasm

CINCINNATI, O.—The longest line in the history of the Cincinnati Symphony Orchestra box-office, impatiently and slowly moved forward to buy seats for the Ormandy-Gieseking concert, March 2, at Emery Auditorium. The conductor of the Minneapolis Symphony Orchestra, Eugene Ormandy, pinch-hitting for his good friend and colleague, Eugene Goossens, took the Thursday evening audience by storm. The news spread like wildfire, and those who missed hearing the first concert thronged to the Friday afternoon program. Walter Gieseking was the soloist, and the combination just swept the audience off their feet. Wave after wave of applause rang through the house, and Gieseking finally had to break the rule and play encores. Seldom has there been such a demonstration as when Ormandy brought the program to a close with Weinberger's stunning polka and fugue from Schwanda, the Bagpiper.

Paderewski arrived in town for a concert the evening of the national bank holiday. Nevertheless, he played to a sold-out gallery and balcony, with the lower floor comfortably filled. The audience demanded many encores to which he graciously responded.

CHAMBER MUSIC PROGRAM

The Cincinnati Chamber Music Society's final concert of the season presented the Casadesus Society of Ancient Instruments at the home of Mr. and Mrs. Rudolph Wurlitzer.

The Matinee Musical Club's last meeting for the season brought Frank Mannheimer, pianist, J. Herman Thuman, lecturer and Carl Schiffeler, baritone, in a program devoted to Johannes Brahms. Mr. Schiffeler, who has been singing for four years in Europe, has a rich voice and perfect technic. Mr. Mannheimer was cordially received and delighted with his musicianly interpretations of the classics.

Emma Roedter was unanimously reelected president of the Bach Society of Cincinnati with the following officers: Louis Ehrgott, vice-president; Louis Saverne, secretary; Leo A. Paalz, treasurer; Rex Collison, Lino Mattioli, Henry C. Lerch, Adelaide F. Locke, Katherine C. Bennet, John A. Hoffmann, Emma S. Seebaum and George F. Kattenhorn, directors.

M. D.

Norden Announces Hadley Work for Reading Choral Concert

READING, PA.—The Reading Choral Society (founded 1875), N. Lindsay Norden, conductor, again will honor Henry Hadley, American composer, by presenting his Mirtil in Arcadia for its spring concert. This involves the chorus of the society, a children's chorus, six soloists, a story-teller and the usual symphony orchestra. This is the thirteenth year in which Mr. Norden has directed the concerts of this organization, and during that time he has presented an extensive array of musical works. For the first few seasons three concerts were given, one of which consisted of *à cappella* music, a field in which Mr. Norden has done much work, having written articles on the subject in the Musical Quarterly, the Etude and other music papers, and having edited nearly 200 *à cappella* choruses from Russian, Norwegian, Hebrew and other sources. The *à cappella* choruses which were given under his baton include Sakhnovsky's The Plume Grass, Balakireff's In the Lord Doth My Soul Rejoice, Bach's I Wrestle and Pray (for double chorus), Elgar's Death on the Hills, Leslie's How Eloquent Are Eyes, Palestrina's Adoramus Te, Coleridge-Taylor's The Lee Shore, Arkhangelsky's The Day of Judgment and Brockway's Wings of A Dove.

The public demand for the larger forms of choral compositions caused the society to drop the third concert and to concentrate on these larger works. Two Brahms Festivals were given, and at these the society sang the Triumphlied, the Requiem (performed twice), Nanie, Song of Destiny (twice), Gesang der Parzen, Rhapsodie, Ave Maria and other works. Important presentations have also been Mendelssohn's Hymn of Praise (three times), and Elijah (twice), Gounod's Redemption, Handel's Messiah, Bach's Saint Matthew Passion (twice) and Christmas Oratorio (twice), Saint Saëns' The Deluge and Samson and Delilah, the Bon Bon Suite of Coleridge-Taylor, Gounod's Faust in concert form, Liszt's Thirteenth Psalm, Dvorák's Te Deum, Bach's Bide with Us, Verdi's Te Deum and Manzoni Requiem, Herbert's The Captive and Call to Freedom, Mirtil in Arcadia and Music an Ode (Hadley), the ninth symphony of Beethoven (with the Philadelphia Orchestra at Fairmont Park), Thanatopsis (Norden), the Grail scene from Wagner's Parsifal, the Coronation scene from Boris Goudounoff (Moussorgsky), Hora Novissima (Parker), The Heavens Declare (Saint Saëns), and excerpts from Die Meistersinger. In addition to this list, symphonies, overtures and various orchestral numbers have appeared on the programs.

In 1926 the society was invited to participate in the Sesqui-Centennial in Philadelphia and joined with the Strawbridge and Clothier Chorus and the Mendelssohn Club under Mr. Norden's direction, in Mendelssohn's Hymn of Praise with the full Philadelphia Orchestra. Some of the men of the chorus are now preparing the choral parts of Parsifal at the invitation of Leopold Stokowski, and will participate in the forthcoming production in Philadelphia.

Vocal soloists with the chorus have included Richard Crooks and Fred Patton, who have fulfilled several reëngagements with them, and other prominent singers. Metropolitan soloists again have been engaged for the Hadley work at the forthcoming concert, and Dr. Hadley will be present to conduct a new overture which he has composed.

Benefits Swell Metropolitan Opera Fund

The performance of Massenet's Manon at the Metropolitan Opera House on March 17, for the benefit of the fund to save New York's opera company, netted $13,000. During the intermission, Lucrezia Bori, the evening's Manon, and chairman of the fund-raising committee, made the announcement that $213,000 had been secured toward the $300,000 goal. This total included the evening's receipts. Miss Bori also announced another benefit performance for the following Friday night, March 24. This was Aida, and included Elisabeth Rethberg, Rose Bampton, Giovanni Martinelli, Lawrence Tibbett, Aida Doninelli and Messrs. Pinza, D'Angelo and Tedesco. It was also announced that an opera ball will be held on April 28 in the Metropolitan Opera House.

Besides Miss Bori, the principals in the Manon cast were Richard Crooks (Des Grieux), making his second appearance with the Metropolitan in New York, Giuseppe De Luca (Lescaut) and Leon Rothier (the Count). Others were Mmes. Doninelli, Falco, Flexer and Gola, Messrs. Bada, Cehanovsky, D'Angelo, Windheim and Gandolfi. Louis Hasselmans conducted. Artists, orchestra, chorus, staff and stage hands gave their services gratis.

James L. Mursell Added to Juilliard Summer Faculty

The Juilliard Summer School, New York, has appointed to its faculty Dr. James L. Mursell, who will conduct courses in music education, including the psychology of music, the principles of music education and the problems of supervision. Dr. Mursell has published several books, among them The Principles of Musical Education. His book, The Psychology of School Music Teaching (in collaboration with Mabelle Glenn), published in 1931, was selected as one of the sixty best educational books of that year.

At present, Dr. Mursell is professor of education at Lawrence College, Appleton, Wisc. He is also visiting lecturer at the American Institute of Normal Methods in Lasell Junior College, and recently has been a member of the summer school faculty of Columbia University.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised Provisional List, Subject to Addition and Correction

NOW IN PROGRESS*

To May 10	Leipsic (Wagner's Birthplace)	Wagner Festival (Operas and Concerts)
To September 15	Leipsic	Wagner Commemorative Exhibition

APRIL-MAY

April 1—3	Dortmund	Westphalian Bruckner Festival
April 17—September 9*	Stratford-on-Avon	Shakespeare Festival (Symphony Concerts on Sundays)
April 22—23	Dortmund	German Sängertag
April 22—June 5	Florence	Maggio Musicale
April 30—May 4	Florence	International Music Convention
May (all month)	Florence	Maggio Musicale Fiorentino; and (to May 4) International Music Congress
May 1—June 10	London	Covent Garden Opera Season
May 8—12	London	London Brahms Festival (B.B.C.)
May 8—13	Dublin	Feis Ceoil (All-Ireland Music Festival)
May 15—19	London	London Musical Festival (B.B.C. Koussevitzky)
May 16—21	Vienna	Brahms Festival (Gesellschaft der Musikfreunde and German Brahms Society)
May 7 (Brahms' birthday)	Hamburg (Brahms' birthplace)	Brahms Commemoration
May 28—June 18	Vienna	Festival Weeks, Brahms Commemoration, Opera, Concerts, etc.
May 6—8	Berlin	Brahms Festival (Singakademie)
May 12 onwards	Hamburg	Brahms Festival
May 16—18	Berlin	Brahms Festival (Chamber Music)
May 13—17	Würzburg	Brahms Festival
May (middle) to June (middle)	Berlin	Wagner Cycle from Liebesverbot to Parsifal (Staatsoper)

JUNE

Till June 9 (continued from May)	London	Covent Garden Opera Season
Till June 18 (continued from May)	Vienna	Festival Weeks
Till middle of June (continued from May)	Berlin	Wagner Cycle
June (beginning)	Bonn	Beethoven Week
June 1—July 31	Dresden	Wagner Commemorative Exhibition
June 5—10	Canterbury	Canterbury Cathedral Festival
June 9—14	Amsterdam	Eleventh Festival of the International Society for Contemporary Music
June (middle) to July (middle)	Dresden	Opera Festival—Weber, Wagner, R. Strauss (Première of Arabella)
June 16—18	Cassel	9th German Reger Festival
June 18—22	Dortmund	62nd German Tonkünstlerfest
June 24—30	Würzburg	Twelfth Mozart Festival

JULY

To middle of July (continued from June)	Dresden	Opera Festival, Wagner Exhibition
July 18—August 28	Munich	Wagner Festival
July 21—August 23	Munich	Mozart Festival
July 17—29	Haslemere (England)	Festival of Old Music (Dolmetsch)
July 21—August 19	Bayreuth	Wagner Festival (50th Death Anniversary)
July 27—30	Zoppot (Germany)	Forest Opera (Fidelio)
July 28—August 31	Salzburg	Salzburg Festival

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Til August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Dortmund	German Bach Festival

* These events are not repeated under the following month headings.

Stokowski Returns to Direct Philadelphians After Holiday

Abram Chasins Plays His New Piano Concerto — Toscanini Leads Philharmonic in Last Program

PHILADELPHIA, PA.—Leopold Stokowski returned from his seven-week mid-winter vacation for the Philadelphia Orchestra concerts of March 3 and 4. Schumann's symphony No. 4 in D minor was magnificently read and played. Following this, Abram Chasins appeared as soloist in his own piano concerto No. 2 in F sharp minor, which was given for the first time anywhere, and which aroused considerable interest and enthusiasm. The concerto is in one continuous movement, formed on classic lines, although modern in feeling. Mr. Chasins exhibited his excellent technic of playing as well of composing, and was recalled many times. After the intermission, another "first performance anywhere" occurred, when Dr. Stokowski's newly arranged symphonic suite from Wagner's Das Rheingold proved delightful. Dr. Stokowski made a brief speech and said they would play the orchestration which he had made, while away, of Bach's Come, Sweet Death. This was a masterly arrangement of the work.

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

Arturo Toscanini came to Philadelphia with the New York Philharmonic-Symphony Orchestra for its last concert here on March 6. The audience was wildly enthusiastic upon every appearance of the *maestro*, even resorting to cheers after the numbers. The program held the Eroica Symphony of Beethoven, overture and Bacchanale from Tannhäuser (Paris version), and prelude and finale from Tristan and Isolde. All were given with that mastery of the baton long associated with Toscanini. Tempi, dynamics, nuances, in fact every feature of musical interpretation, seemed right. The *maestro* was recalled again and again, even after the orchestra had left the stage.

PHILADELPHIA ORCHESTRA CONCERT FOR YOUTH

Before Dr. Stokowski departed for his mid-winter vacation, he announced his plan to give a program for the youth of Philadelphia, between the ages of thirteen and twenty-five. This concert took place at the Academy of Music on March 9, when the house was packed to the doors. Dr. Stokowski was in jovial humor, and established friendly relations with his youthful audience, telling them about each number before it was performed and having themes played to illustrate his explanations. The first number was the Bach Fugue in G minor, the second, the third Leonore Overture of Beethoven. A similar treatment of the prelude to Lohengrin was given. An unexpected feature was introduced when it was announced that a chorus from Temple University musical education department would sing a Bach chorale, Wachet Auf. Another impromptu event was Dr. Stokowski's suggestion for an intermission for coughing, when they might all have a "rhythmical cough-altogether." From then on that huge audience of young people was so quiet that the proverbial pin might have been heard. After the Wagner number, Stokowski asked the young people if they would like to sing something, and after numerous efforts to hear suggestions, the orchestra played Dixie, while the audience sang. A five-minute intermission was declared, after which the Debussy Fêtes (called Nocturnal Festivities on the program) was played. Stravinsky's Music from The Fire Bird (Katchei's Infernal Dance, The Cradle Song, and Finale) closed the program. A vote was taken as to the favored day and time for these concerts, which Dr. Stokowski hopes to make a regular thing. Thursday evenings won the majority vote.

FRANK MILLER PLAYS RECITAL

Frank Miller, cellist, gave a graduation recital at Curtis Institute on March 7 before a numerous and cordial audience. Assisted by Ralph Berkowitz, a sympathetic and skilled accompanist, Mr. Miller offered Sammartini's sonata in G, that of Beethoven in C, op. 102, No. 1, Elgar's concerto in E minor, op. 85, and numbers by Hillemacher, Debussy and Hindemith, and Popper's Hungarian Rhapsody, op. 68. Mr. Miller combines a deep and innate feeling for poetry with a well developed and rounded technic and a generous knowledge of tradition and style. The program gave ample opportunity for the display of the last, ranging as it did from the pre-classic treatment of the cello to the sophisticated idiom of Hindemith. Mr. Miller received his due meed of warm applause from his hearers.

ORCHESTRA HONORS THE LATE DR. WOLLE

The program originally scheduled for the Philadelphia Orchestra concerts of March 10 and 11 was postponed, and that which took its place included the Brahms symphony in E minor, No. 4, and three Bach numbers in Dr. Stokowski's orchestration. The Brahms work was magnificently interpreted and performed. The three Bach compositions were Chaconne, the chorale-prelude Christ Lay in the Bonds of Death, and the Toccata and Fugue in D minor. These were all given in memory of Dr. J. Fred Wolle, of whom Dr. Stokowski said, "such men constitute the wealth of a nation in mind and soul."

MAE MACKIE'S PUPILS IN CONCERT

Pupils of Mae Mackie were heard in Opera Miniatures and Songs of Many Lands on March 13 in the theatre of the Plays and Players. Excerpts from four operas were given. Josephine Burella, soprano, Deborah Ledger, contralto, and Edmund Irvine, baritone, presented a scene from Martha. Betty Hall, soprano, and Cyril Wood, baritone, one from Don Giovanni. Edithe Miller, soprano, appeared in a scene from Faust, in which she was heard to good advantage in the Jewel Song. Josephine Burella, soprano, Claire Minich, mezzo-soprano, and Deborah Ledger, contralto, sang a trio from The Magic Flute, and Florence Samuels, coloratura soprano, as the Queen of the Night sang a florid aria. Eleanor Logan as the "spirit of the opera" appeared before the curtain before each excerpt and gave a brief outline of the scene to follow.

Part II of the program was a scene in Mary Jane's nursery, in which Eleanor Logan took the part of little Mary Jane. Her Sister Sue (Beatrice Tighe) sang Curran's Nursery Rhymes, and then Mary Jane sang In the Dark, by Fraser-Simson. The following dolls appeared: French Doll (Florence Samuels) sang Liadoff's Music Box; Irish Doll (Margaret Hartigan) sang Agnes Clune Quinlan's Irish Glen Song; Lithuanian (Isabel Carles) Karveleli by Sosnauskaus and Mamyte by Vanagaitis; Chinese (Betty Hall) Lady Bug by Crist; German (Elsa Brighton) Lenz by Hildach; Spanish (Deborah Ledger) deFalla's Polo; Dutch (Mildred McFadden) Herbert's Jeanette's Wooden Shoes; Indian (Edithe Miller) Cadman's Moon Drops Low; Italian (Josephine Burella) Columbetto by Buzzi-Peccia. Also, as an addition to the program, Miss Brown of the cast of Shuffle Along, one of Miss Mackie's New York pupils, sang two Negro spirituals. The final contribution was a presentation of Victor Herbert Melodies by the entire ensemble, accompanied at two pianos by William Klaiss (he had provided the off-stage accompaniments during the entire evening) and Deborah Ledger. In response to the enthusiastic applause, Miss Mackie was brought to the stage.

MARION DOUGHERTY IN RECITAL

Marion Dougherty, pianist, gave her annual recital on March 15, in the Play Room of the Plays and Players, before an appreciative audience. Miss Dougherty has been steadily growing in musicianship each year as well as in technical and interpretative powers, but in this recital she achieved a wide range of tonal coloring, beautiful delicacy, yet plenty of force when needed. Her program began with the Bach French Suite in E flat, which was played with the true classical atmosphere. Beethoven's Thirty-two Variations followed, giving ample room for contrasts both in dynamics and tone. Chopin pieces were all pianistic in interpretation and execution. The final group contained Scherzo by Griffes, three Debussy numbers, and Liszt's Polonaise. Miss Dougherty is particularly pleasing in the modern works, and gave them with ease and abandon. Two encores were played with brilliance.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor) gave two concerts at the Bellevue-Stratford, one the morning of March 11, the fifth annual children's concert, and the other the evening of March 15. The children's program drew a thronging audience of the very young and their escorts, and presented Gretry's suite, Tschaikowsky's Andante Cantabile, arrangements of Money Musk and Turkey in the Straw, Simfonietta's Alphabet (with lantern pictures), the singing of Yankee Doodle by "everybody" and Dubensky's Italian overture, in which the children joined, playing on toy instruments, pipes, trumpets and drums. Prizes were awarded to Albert N. Votaw, Louise Paxon, Harriet Morgan, Beryl Sokoloff, Dorothy de Pond and Robert Fuller. The youthful audience evidenced the keenest enjoyment in this program, which Mr. Sevitzky presented in informal and entertaining as well as instructive fashion. Elizabeth Gest is the author of the excellent program notes.

The March 15 program continued Mr. Sevitzky's policy of presenting music not previously heard in Philadelphia, and included three novelties—a suite in D by Karl Phillip Emanuel Bach, a simfonietta by Leo Sowerby, and a prelude for trumpet and strings by Karol Rathaus. J. S. Bach's choral-prelude in F sharp minor, arranged by Mr. Sevitzky several years ago, was played in memory of Dr. J. Fred Wolle. There were also Bach's Brandenburg Concerto No. 3 in G and Tschaikowsky's string serenade. The Simfonietta displayed their accustomed finesse of attack. M. M. C.

Ganz Again Conducts Omaha Orchestra

Margery Maxwell Charms Audience of 3,700

OMAHA, NEBR.—The second concert of the all too brief series being given this season by the Omaha Symphony Orchestra under the leadership of Rudolph Ganz, guest conductor, took place on March 9 at the Municipal Auditorium, with an audience of about 3,700 in attendance. Beethoven's eighth symphony, the major offering of the evening, was treated to a bright and vivacious reading, with the rhythmic and dynamic values discreetly adjusted and the entire tenor of the performance in pleasing accord with the gay and humorous character of the work. The prelude and Love Death, from Wagner's Tristan and Isolde, was a highly dramatic and effective concert number. Functioning also as a composer, Ganz directed a performance of his Animal Pictures, to the gratification and delectation of the large audience. Whitty, droll, amusing and withal strikingly clever and ingenious, these twenty miniatures formed a most welcome and pleasing novelty. Two works by Sibelius, the Valse Triste and Finlandia, gave the program a satisfying finish.

The soloist, Margery Maxwell, pleased by the lovely timbre of her voice, and the freshness and vitality of her vocal offerings. To her three programmed numbers, Alleluia by Mozart, Marietta's Lied from Korngold's Die Tote Stadt, and the Dupuis le Jour aria from Charpentier's Louise, she added three encores, the last two to the piano accompaniment of Mr. Ganz.

MILSTEIN CONQUERS IN RECITAL

The Tuesday Musical club arranged a finale to its season's activities by presenting in recital the violinist Nathan Milstein, who had not the slightest difficulty in vindicating the highly laudatory advance heraldings regarding his abilities. His mastery of tonal colorings and gradations, his intense, but controlled temperament, an inclusive technic that knows no limits, concomitants of admirable style and authority, place him upon a high artistic dais. Ably seconded by the pianistic coöperation of Emanuel Bay, Milstein played a program which featured the Goldmark concerto, Corelli's La Folia, and the Polonaise in D of Wieniawski.

Appearing in musical functions at the Joslyn Memorial have been Gertrude Aiken Slabaugh, contralto, Luella Hansen Keiser, Mezzo-soprano, Vera Chandler and Edward Rainey, pianists, and a trio composed of Mmes. August Molzer, Edith Burlingame Ross, and Lillian Eiche, all of Lincoln. These were in addition to the regular organists, Martin Bush, Louise Shadduck Zabriskie and Esther Leaf.

Martin W. Bush was presented in piano recital at the Joslyn Memorial by the Society of Liberal Arts. The program included the variations, op. 21, by Brahms, Chopin's Polonaise-Fantasie, the Liszt sonata, and numbers by Griffes, Medtner and Strauss-Tausig.

Recent performers in the regular series of Sunday afternoon concerts at the Joslyn Memorial have included Louise Shadduck Zabriskie and Esther Leaf, organists; Edith Louise Wagoner, Jean Borglum and Herbert Schmidt, of Lincoln, Nebr., pianists; and Kathryn Dean, contralto, also from Lincoln.

In the Young Artists series promoted by the Omaha Music Teachers Association, the following have appeared: Martha Barston and Geraldine Strauss, pianists; Blanche Erca and Gertrude Thiem Miller, violinists; Josephine McPherson, mezzo-soprano, and Dorothy Madden, soprano. J. P. D.

Baltimore Completes Thirteenth Opera Season Without a Deficit

Baltimore, Md., has completed its thirteenth consecutive grand opera season without a deficit. This year marked the seventh consecutive annual visit to the Maryland city of the Metropolitan Opera Company, the earlier seasons having been given by the Chicago Civic Opera. The success of the recent performances (March 13, 14 and 15) is all the more striking when the financial situation is taken into consideration. Maryland banks had been closed nearly a fortnight when the Government declared the national bank holiday, during which the local opera season opened. Not until the morning of the second day was the ban lifted. However, despite all handicaps, the Metropolitan performances met with stanch support. The season was arranged by the local guarantors (the Baltimore Opera Club, Dr. Hugh Hampton Young, president), Frederick R. Huber, local representative, and Edward Ziegler, assistant director of the Metropolitan. Baltimore was the only city on the Metropolitan's spring tour itinerary this year. The operas presented were Rigoletto, Tristan and Isolde, Pagliacci and The Emperor Jones.

Bach Festival Set for May 13

BETHLEHEM, PA.,—Singers of the Bach Choir met on February 27 in the chapel of Moravian Seminary and College for Women. The result of the gathering was a practically unanimous vote to give the Bach B minor Mass on May 13 (the date originally scheduled for the Bach Festival) as a memorial to their late director, Dr. J. Fred Wolle. Bruce Carey, of Philadelphia, head of the music department at Girard College and conductor of a Mendelssohn Chorus, was named as conductor. Members of the choir paid tribute to Dr. Wolle, and H. S. Snyder, who presided, said that the executive committee had set aside $1,000 for a material memorial to the late founder of the Bach Festival. This will be selected by a special committee headed by Dr. Charles Russ Richards, president of Lehigh University.

(Photo by Rembrandt Studios, Inc.)

BRUCE CAREY

Martinelli Joins NBC Artists Service

Giovanni Martinelli, tenor of the Metropolitan Opera Company, has come under NBC Artists Service. His 1933-1934 concert appearances, supplementing his operatic engagements, will be made under the auspices of this organization. The tenor's appearance in the benefit performance of Aida on March 24 at the Metropolitan, is to be followed by three recitals and an appearance in Newark, N. J., at the request of Governor Moore, for the benefit of the Tuberculosis Association. He sails the latter part of April for a two months' holiday in Italy.

Next fall Martinelli will celebrate the completion of his twentieth year of association with the Metropolitan. He made his début with the New York opera forces on November 20, 1913, singing Rodolfo in La Bohème. Since then he has been one of the most prominent personalities of the opera, his best known roles being in Aida, Carmen, Samson and Delilah, Tosca, Faust, Rigoletto, Le Prophète, and La Juive. He has also sung extensively at Ravinia Park. He has been decorated four times by the King of Italy. Prior to coming to this country he sang in the major opera houses of Europe, and was chosen by Puccini to create the leading tenor role at the première of The Girl of the Golden West. He has also appeared many times at Covent Garden.

Regarding his plans for next season, Martinelli said he would sing all roles the Metropolitan assigns to him, although he does not feel he would fit into the scheme for the presentation of operettas. He expressed the hope that the plan for admitting students to rehearsals would not materialize.

"It would be embarrassing both for the artists and the conductor," he said. "The conductor would not feel free to criticize as frankly as if the rehearsals were completely private, and even if he did, the artist would not be comfortable knowing he was being criticized with strangers present. European houses do not admit members of the public to rehearsals and I do not think the Metropolitan should." L.

Mannheimer Warmly Received As Soloist in Chicago Concert

Former Local Pianist Heard with Woman's Symphony Orchestra—Marjorie Livingston Wins in Recital

CHICAGO.—A former Chicago pianist, Frank Mannheimer, returned to appear as soloist with the Woman's Symphony Orchestra, on March 12, at the Drake Hotel. His playing of the Weber Concertstück showed him matured in his art, which has mellowed in the days he has spent abroad in study and concert work. His technique conquered with complete ease all the difficulties of the concerto, but it is as a musician of understanding and deep feeling that Mannheimer especially appeals. He merited all the plaudits he was accorded, and they were unstinted. Later in the program he played Leo Sowerby's F major concerto. In Mannheimer, the young Chicago composer had an apt exponent and composition and interpreter met with instant success.

The Woman's Symphony Orchestra continues its steady march of progress under Ebba Sundstrom's leadership and gave admirable accounts of the Wolf-Ferrari Secret of Suzanne overture and Beethoven's B flat major symphony.

LJUNGBERG IN BENEFIT RECITAL

Goeta Ljungberg, soprano of the Metropolitan Opera, gave a joint recital with Mischa Mischakoff, at Orchestra Hall, on March 12, but the Daughters of Sweden, under whose auspices the concert was given, neglected to send tickets to this office. We regret not to be able to review the work of the Swedish singer, who had made only one other appearance in this vicinity—at last season's North Shore Festival in Evanston.

PADEREWSKI PLAYS

Apparently Chicagoans found $4.40 a seat too steep these days, even to hear Paderewski, for the attendance which greeted him at the vast Auditorium on March 12 filled the top part of the house to capacity and left many vacant seats on the main floor. "The grand old man of the piano" was greeted by an audience who rose to its feet when he stepped upon the stage and accorded him many rousing tributes during the program. Paderewski added so many extra numbers to his all-Chopin program that he was still playing after six o'clock.

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MU PHI EPSILON CONCERT

Mu Phi Epsilon sorority (Mu Iota chapter) is sponsoring a series of Sunday artist concerts at the Art Institute, the first of which was given on March 12. Ruth Ray, violinist, Evelyn Wienke, soprano, and Walter Spry, pianist, furnished the program to the delight of a large audience.

HANNA BUTLER ARTIST-PUPIL SINGS

Marjorie Livingston, soprano, appearing as soloist with the Joseffer String Quartet at the Cordon Club on March 12, sang her way into the hearts of her listeners. She presented an excellent interpretation of Elizabeth's Prayer from Tannhäuser, surmounting its difficulties with apparent ease. Miss Livingston has her beautiful dramatic voice well under control, for she has been taught the art of fine singing and she has musical understanding, personality and poise. She also sang Paladilhe and Rimsky-Korsakoff songs with telling effect.

I. S. C. M. PRESENTS NEW AMERICAN WORKS

Two compositions by American composers were given first performance here on March 13 at the concert of the International Society for Contemporary Music, in International House, University of Chicago. These were Edward Collins' suite for cello and piano and Randall Thompson's Americana. The former was presented by the composer and Daniel Saidenberg, cellist, and the latter by the University of Chicago Madrigal Choir, under Cecil Michener Smith.

This latest opus from the pen of the versatile Mr. Collins adds to his reputation as a composer of merit, a modernist with sane ideas. The suite is expertly scored, original and imaginative in substance. There is a wealth of thematic material, clever construction, and above all melodic quality. It is grateful music for the cello and had a brilliant performance.

Satire and humor are the salient characteristics of Mr. Thompson's Americana, the text of which is taken from Mencken's column in the American Mercury. Originality it has and a keen perception for vocal writing. It was sung with understanding and spirit.

The program also contained Hindemith's impressive quartet, previously played here this season by the Amy Neill String Quartet, who were again the interpreters.

SYMPHONY'S TUESDAY PROGRAM

The popular cellist Gregor Piatigorsky, heard recently as soloist with the Chicago Symphony Orchestra at the regular Thursday-Friday concerts, appeared again on March 14, playing the Schumann A minor concerto in a manner that left nothing to be desired. With such a fine soloist and the orchestra at its best, the habitués of the Tuesday afternoon concerts had a musical treat. The backbone of the symphonic numbers was the Chausson symphony in B flat major, one of the best symphonies written by a French composer. It was admirably performed by the orchestra under the superb direction of Dr. Frederick Stock. The orchestra's enthusiasm was reflected in the attitude of the audience who rewarded it with rapturous applause. The Flying Dutchman overture by Wagner auspiciously opened the program, and the Brahms Hungarian dances sent everyone home in happy spirits.

MU PHI EPSILON CHAPTER CONCERT

Mu Iota chapter of Mu Phi Epsilon sorority presented the Chicago Chamber Music Players, and Helen Protheroe, in a program at Kimball Hall on March 14. This ensemble group is made up of Margaret Conrad, Florence Rosheger, Sarah Shatz, violinists; Lucille Johnson, viola; Vera Rehberg, cellist, and Mary Esther Winslow, pianist. They played a concerto for violin, piano and string quartet by Chausson and the Dvorák quintet, op. 81.

OPERA BY CHICAGOAN FOR CENTURY OF PROGRESS

It has been announced direct from Copenhagen that P. Marinus Paulsen's opera, The Jutland Track, will be presented for the first time here on June 21, Danish day, at the Century of Progress exposition. It is planned to have singers from the Royal Danish Opera participate in the première. Mr. Paulsen is conductor of the Chicago People's Orchestra and has been a resident violin teacher here for several years.

CHICAGO WOMAN'S MUSICAL CLUB CONTESTS

The Chicago Woman's Musical Club is offering three scholarships to young artists and senior students of the club. A vocalist, a pianist and an instrumentalist will be chosen for the scholarships at one contest. Contestants must be members of the young artists and senior student department and must have been pupils of a Chicago teacher for at least twenty weeks during the 1932-33 season. Entrance to the competition closes April 15 and applicants are requested to obtain questionnaires by mail from Anna Groff Bryant, chairman, 528 Fine Arts Building.

ACTIVITIES OF DEVRIES STUDENTS

Activity in the Congress Hotel studios of Mr. and Mrs. Herman Devries continues with the usual record of success of their pupils. Aida Ventos recently gave a program of sixteenth and seventeenth century songs over the Home and Farm Hour of the National Broadcasting company. Byrdetta Evans, soprano, is singing in Florida. Jeannette Johnson, mezzo-soprano and Jane Shepherd, soprano, have been appearing in operatic roles at leading suburban and urban clubs. Among other engagements, they sang recently in a performance of Cavalleria Rusticana in Kensington. Miss Shepherd is also appearing in Traviata this month.

The weekly interpretation classes on Monday attract listeners prominent in musical and social life, as well as visiting artists and concert managers. The last program offered opportunity for the display of the voices and accomplishments of the following pupils: Miss Ventos, who sang an aria from L'Africaine and the Alleluia d'Amour from Massenet's Le Cid; Mrs. Ferdinand Bunte, offering numbers by Koechlin and Staub; Mrs. Louise Diemer, presenting Schubert, Loewe and Dessauer songs; Jeannette Johnson, heard in works of de Falla and an Italian group; Patricia Noel, singing Schubert and Schumann; Louise Dolyal, interpreting compositions of Brahms and Rubinstein; Sara Torgoff, with songs by Victor Masse, Viardot and Church; and Wilma Woolf and Miss Torgoff appearing in the first scene from Hänsel and Gretel. Pupils to appear in the next program include Frances Kaywood, Winifred Gallauer, Frances Ryan, Mrs. Truesdell, Anne Miller, Juanita Obst, Irma Luke and Annabelle Hansen.

YOUNG AMERICAN ARTISTS SERIES BEGINS

Jeanette Albert, pianist and Jennings Fawcett, bass-baritone, opened the seventeenth season of Jessie B. Hall's Young American Artists Series with a joint recital, at Curtiss Hall, on March 15. Miss Albert, although only fifteen, has steadily developed her art along sane and conscientious lines until today she is a young pianist of no mean ability. Musicianship, intelligence and technical proficiency are qualities in the musical equipment of this gifted pianist. She won the instant approval of the listeners. Miss Albert has been taught by Isadore Buchhalter.

The possessor of a well-trained bass-baritone of resonant quality, Mr. Fawcett revealed intelligence in its use in several arias and a group of Lieder.

CHICAGO SYMPHONY PROGRAM

At the concerts of the Chicago Symphony Orchestra on March 16 and 17, Felix Borowski's first symphony had its world première. This distinguished and prolific composer has written a symphony that is a masterpiece. The work scintillates with new thoughts in an idiom that is neither modern nor old-fashioned. It is purely and simply Borowski language, which is free from banalities and does not resort to cacaphony. He tells his story concisely for the symphony is superbly orchestrated in only three movements, and its retention in the regular repertoire of our orchestra is already assured. The public fêted the conductor, the orchestra and especially the composer.

The balance of the works played at these concerts, included Bach's concerto in G Major for string orchestra; Strauss' tone poem, Thus Spake Zarathustra and the waltz from Der Rosenkavalier.

CHICAGO MUSICAL COLLEGE NEWS

An announcement which should be of interest to Chicago music-lovers, is noticed in the new summer catalogue to the effect that Mary Ann Kaufman Brown is an addition to the vocal faculty. Mrs. Brown was prominent in the concert, church and recital field here for many years before she moved to Cincinnati. Once more she is associated with Carl Kinsey, for whom she was soprano soloist in Oak Park, when Mr. Kinsey was organist of one of the large churches in that suburb.

Marjorie Dorn, pianist, played February 12 at the celebrity concert conducted by the Jewish People's Institute of Chicago in the People's Playhouse.

A tea was given February 5 in honor of Mrs. Louise Crum, enabling the faculty and students to meet this new dean of women.

Hilda Eisenberg was guest soloist with the Dasch Ensemble at the Art Institute, February 19. She also sang a group of early American contemporary songs for the Chicago Women's Club on the Washington's Birthday program. Miss Eisenberg won first place in the Society of American Musicians contest held on March 5 at Kimball Hall.

Dorothy Crost and Bernice Jacobson, artist-pupils of Glenn Dillard Gunn, won the contest for duo-pianists, February 19, of the Society of American Musicians. They are to appear under the management of Bertha Ott this spring.

Harry Sulkman, student of Rudolph Ganz, plays over Station WSBC every Sunday morning.

Thaddeus Kozuch, pupil of Glenn Dillard Gunn, appeared in recital with Leah Heiderman and Dorothy Hood, March 7.

Angello Raffaelli, tenor, was soloist with the Florence Symphony on March 5 in Germania Hall, at a concert given under the auspices of Royal Italian Consul General Dr. Castruccio. Mr. Raffaelli also sang on March 19 for the Catholic Women's League, in Curtis Hall.

AMERICAN CONSERVATORY CALENDAR

Hans Levy Heniot's Mountain Legend was performed by the San Francisco Symphony Orchestra at one of its regular concerts early in March.

Piano students of Pearl Appel, Harold Reever, Virginia Shapiro, and voice students of Alice Burrow were featured in a recital at the conservatory, February 25.

The Junior Ensemble, under the direction of Kenneth Fiske, a member of the violin faculty, was presented in the senior series of young artists recitals, Lyon & Healy Concert Hall on March 4.

Karis Jamison, soprano, student of Theodore Harrison, has been engaged as director of the Westminster Young People's Choir, Fourth Presbyterian Church, Chicago. Miss Jamison was director of all musical activities of the Older Girls conference held recently at Ferry Hall, Lake Forest, Ill.

Gamma chapter of Sigma Alpha Iota held its annual opera musicale on February 14. Constance Eberhart, contralto, guest artists, Clara Firnhaber and Mary Frances Averill, sopranos, and students of Charles La Berge, appeared on this program.

CHICAGO CONSERVATORY NOTES

Voice pupils of Stella Saenger gave a recital on March 5.

Students of the various departments of the Chicago Conservatory give a program each Thursday evening for the unemployed men of the city at the Relief Station. The programs have been arranged at the request of the Illinois Emergency Relief.

Herbert Miller, baritone and Esther Arneson, pianist, offered a joint recital at the Allerton Hotel recently for the Phi Beta National Musical fraternity.

Joseph Hassmer, baritone, pupil of E. Warren K. Howe of the voice faculty, was the winner in the Society of American Musicians contest on March 5.

RENÉ DEVRIES

Graham Reed for Chicago Musical College

CHICAGO.—Graham Reed, who has been an instructor at the Chicago Musical College since 1916, will hold a class for the training of teachers again this year. Upon his association with the college, Mr. Reed organized the teachers' training class. Students working for a degree have availed themselves of this instruction for consecutive summers, because these classes embrace all angles of the vocal teacher's art, progressively arranged, and attempt to resolve those questions which the conscientious student and teacher meet in their daily work. Twelve lectures will be given this year in the course.

Also during the summer session, Mr. Reed is to have a repertoire-interpretation class.

Besides his classes this summer, Mr. Reed will, as heretofore, give private lessons in his studio at the Chicago Musical College.

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Cincinnati Enquirer, February 3, 1933, By Geo. A. Leighton

There is a strong, a very strong temptation merely to state the facts and call it a review; Myra Hess, *great even among great pianists*, played the piano score of Brahms' D minor Concerto . . . and made us all feel its glorious beauties, its colossal workmanship and structure, its magnificent significances and the genius of the composer.

Boston American, February 27, 1933, By Moses Smith

Myra Hess, playing the solo part of the Schumann Concerto . . . was presumably at her best. *Her performance was masterly.*

Boston Post, February 27, 1933, By Warren Storey Smith

Let it be said that there is no conceivable respect in which the performance of this Concerto yesterday could have been surpassed, and this applies as much to Dr. Koussevitzky and the orchestra as to the inspired playing of Miss Hess herself.

Boston Globe, February 27, 1933, By C. W. D.

Miss Hess' playing was such as to bring fresh beauty out of familiar material. There were the mellow tone, the clean articulation, the irreproachable taste to be expected from this distinguished English musician.

Hartford (Conn.) Daily Courant, February 16, 1933, By W. K. S.

Perhaps no other pianist of the present generation has so deeply and understandingly penetrated the music as Miss Hess, and her performance was no less superlative than it was on the memorable afternoon when she played it with the Boston Symphony Orchestra in New York.

Chicago American, March 10, 1933, By Herman Devries

MYRA HESS ONE OF BEST WOMEN PIANISTS, DECLARES DEVRIES

She visits us too seldom, for *we need more like her.* . . .

Chicago News, March 10, 1933, By Eugene Stinson

Myra Hess' collaboration with Mr. Stock at last night's symphony concert brought about the happiest of results. . . . Her playing was of the *most sparkling musicianliness throughout.*

Chicago Journal of Commerce, March 10, 1933, By Claudia Cassidy

After the intermission came Myra Hess, the woman who upsets all cliches about the English lacking the artistic temperament. . . . She gave us Mozart's F Major Concerto and Cesar Franck's Variations Symphoniques . . . with rare taste and simple graciousness. . . . The Franck Variations emerged with the poetic soaring that invariably sounds like improvisation. *A gorgeous performance.*

New York Times, January 22, 1933, By H. H.

Myra Hess *again revealed the distinguished talents which we associate with her.* . . . Perhaps philosophy and fire best sum up the differing and blended qualities which make her playing so remarkable.

New York Herald Tribune, January 22, 1933, By Francis D. Perkins

Miss Hess' playing reaffirmed repeated previous impressions of a comprehensive, agile and brilliant technique, taste and musicianship in interpretations suggesting both an intellectual and an emotional understanding of the works on her program.

New York Evening Post, January 22, 1933, By B. W.

Again Miss Hess displayed her deep understanding of the composer's meaning and her own remarkable power to make the music alive.

New York Evening Sun, January 22, 1933, By I. K.

Listening to the performance by Myra Hess was equivalent to realizing anew the rarity of interpreters who fulfill, actually, a functional position in the life about them, to whose activity may be attached a measure of importance in the aesthetic of their time.

New York Times, February 20, 1933, By H. T.

It would be *superfluous to itemize at this time the facts of Miss Hess' great gifts.* As always, she revealed a finely balanced union of head, heart and hand. Miss Hess' exquisitely sensitive art caught the distinctive idiom that is Brahms. . . . This was an afternoon of piano playing of the first order.

New York Herald Tribune, February 20, 1933, By Jerome D. Bohm

Myra Hess is *one of those all too rare musicians* who blend the musical and mechanical aspects of their art in a manner gratifying to the most esthetic taste. Her tone is always held within the bounds of her instrument's dynamic possibilities, yet her gamut ranges from the most delicate of pianissimi to the most sonorous, pithiest fortissimo.

New York World-Telegram, February 20, 1933, By Pitts Sanborn

A distinguished recital by *that treasurous English pianist*, Myra Hess—a recital most regrettably announced as her last here for this season. . . .Miss Hess *played admirably throughout.*

New York American, February 20, 1933, By Grena Bennett

The magic of Myra Hess' pianistic accomplishments attracted a large audience. *Her mastery of the instrument* and her comprehension of the aims and language of the composers were delightfully combined in her performance.

New York Evening Sun, February 20, 1933

Miss Hess' performance *delighted by tonal beauty* and purity of style.

Brooklyn Eagle, February 20, 1933, By J. E.

Her mastery of tone, her great technical facility, and her inherent musical sensitiveness—these were again to be perceived and appreciated in her last recital of the season.

Rochester Journal, February 1, 1933, By Samuel Shulsky

A *capacity audience sat spellbound* last evening as the world's foremost pianist among women played the perfect program. . . . *The evening* was certainly among *the finest in music of any this season.*

Pittsburgh Press, March 4, 1933, By Ralph Lewando

Closing the Art Society course with a glorious recital, Myra Hess, aristocrat of the piano, enchanted a large and enthusiastic audience with *a brand of pianism the like of which has not been heard here in many a season.*

St. Louis Globe Democrat, February 11, 1933, By W. E. W.

The balanced artistry that makes Myra Hess *one of the great pianists of our time* was again demonstrated in her recital.

St. Louis Star and Times, February 11, 1933

This performer's *finger technique is a miracle.* . . .

Ithaca Journal-News, January 17, 1933, By C. R. R.

An individual triumph which was the high point of the University concert season to date *was accomplished by Myra Hess.* She merged herself into the musical personalities of the composers, and yet maintained that firm and delicate superstructure of music which is herself. It was in all an exquisite and boldly satisfactory performance.

Ann Arbor News, January 28, 1933, By Dalies Frantz

It is *difficult for the writer to remember a more beautiful piano recital* than the one played by Myra Hess. There is no pianist who can so completely pour into an evening's recital and saturate an audience with such sheer beauty of sound as Miss Hess.

Omaha World-Tribune, February 7, 1933, By August M. Borglum

It would be *superfluous to speak of the technique of Myra Hess. It is stupendous.* She is the possessor of a prismatic imagination which makes her pass quickly and gracefully from the heroic to the caressing and tender, and glowing over all is a singing tone of ravishing beauty.

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Paris Opéra-Comique to Give Higher Type of Tone Films

French Operas for Porte Saint-Martin Theatre — Weingartner Acclaimed — Wagner Concerts Sold Out

PARIS.—In certain French newspapers rumor has it that the Opéra-Comique is to open its doors as a movie house on Monday evenings. In a published interview, M. Gheusi, director of that institution, announced that nothing was farther from the truth, and that only under certain special conditions would such an event take place.

The conditions which M. Gheusi put down to the showing of films at the Opéra-Comique were: that only musical films should be shown; and that the interpreters should be artists of the Comique troupe. Otherwise, the Salle Favart would remain closed on Monday evenings, as it has in years past. Meanwhile, preparations are under way for a showing of La Fiancée Vendue, filmed in Czechoslovakia, the scene of Smetana's opera, and sung and acted by Viennese artists.

TWELVE GALA WEEKS

Maurice Lehmann, director of the Porte Saint-Martin Theatre, has announced twelve weeks of opera at his showhouse, in which French works interpreted by French artists, will be given. The theatre, heretofore a home of comedy, will be turned over to musical productions, and all are cordially invited to attend. The list of operas has not yet been definitely decided upon, but will no doubt include The Barber of Seville, La Fille de Madame Angot, The Chimes of Normandy, La Mascotte, La Traviata, Rip, and Le Comte de Luxembourg. Lucien Fugere, octogenarian baritone, heads the list of artists. Others are André Baugé, Jean Perrier, Villabella, Feraldi, Edmée Favart, Danièle Brégis, and members of the Opéra and Opéra-Comique.

WEINGARTNER AND BEETHOVEN

Felix Weingartner has been in town the past week-end, and thrilling us with a pair of Beethoven concerts which he gave at the Theatre des Champs-Elysees. He directed the Pasdeloup Orchestra and was assisted by Mmes. Hoerner, Vhita, MM. Dupré, Lapelletrie and the Chanteurs de St. Gervais. Weingartner interpreted, as only he knows how, the first and ninth symphonies and the Mass in D. Both séances were attended by capacity audiences, and their artistic and public success was immense.

Weingartner was never more convincing or profound than in these two programs. He has an unique art, one that enables him to penetrate and bring to light the composer's thought in all its phases. Weingartner never intrudes his own ideas or personality *per se*, but like every great musician stands aside and lets the music speak for itself.

His readings of the symphonies were a pure musical joy. What youth and spontaneity in the first! What lofty idealism the ninth expressed! The Mass was a monument of noble religious sentiment, reaching lofty heights of pure music.

OTHER ORCHESTRAL EVENTS

An all-Wagner program is guaranteed to draw a crowd in this town, and the Saturday and Sunday concerts given by the Colonne Orchestra were no exception to the rule. Paul Paray was at the helm, assisted by Mmes. Bunlet, Ranzow, MM. de Trévi, Rougenet, Gauld and Pujol. The first and second acts of Tristan and Isolde were given before audiences that filled the Chatelet Theatre. People like to say that the French do not know how to give Wagner, but had these scoffers been present and heard the readings, they would have quickly changed their minds. Orchestra, singers and conductor shared in the general ovation given by their enthusiastic listeners.

The Siohan Orchestra is fond of one-man programs. Ravel was the text of a recent concert, Mr. Siohan directing his men through the Rhapsody Espagnol, and Daphnis and Chloé. Marguerite Long, pianist, to whom Ravel dedicated his concerto for piano and orchestra, played that work, with the composer conducting, winning hearty applause for her interpretation. Abby Richardson, American soprano, was no less successful in her beautiful readings of the Mélodies Hebraïques. Nicolette, Trois beau oiseaux and Ronde. *à cappella* choruses, were also appreciated.

Dimitri Mitropoulos appeared as conductor, composer and piano soloist at the Sunday concert of the Paris Symphony Orchestra. The opening number on the program was the first audition of prelude and fugue in B minor, by Bach-Mitropoulos, an arrangement which the audience warmly approved. Schönberg's symphonic poem, Verklärte Nacht, evoked considerable discussion; otherwise it accomplished nothing except to show that the composer was fascinated by Wagner at the time he wrote the work. Mr. Mitropoulos both played and directed Brahms' B flat major piano concerto, and closed the séance with Beethoven's Leonore Overture No. 2.

CHALIAPIN CHANTS

Chaliapin gave a Salle Pleyel concert, assisted by the Russian Cathedral Choir (M. Afonsky directing), Léonce de Saint-Martin, organist and M. Bas.lewsky accompanist.

The first part of the program comprised popular Russian religious chants, sung by the chorus, with Chaliapin as soloist. The chorus furnished a rich, glowing background for the solo voice, displaying a tonal and ensemble perfection that responded gratifyingly to M. Afonsky's slightest command.

In his numbers, the genial Russian basso chose songs ranging from Schubert to Russian folk-tunes. What did it matter if the voice sounded a bit worn and the interpretations were extremely free and easy? Schubert's Doppelgänger was bad to a degree. But apparently no matter, Chaliapin got applause, and seemed so happy and pleased with himself that everybody had a rousing good time.

Reinhold von Warlich, Lieder singer known on both sides of the Atlantic, gave a recital in the Salle Chopin, commemorating the 100th anniversary of Brahms' birth. The program, composed of Brahms songs, was designed to show the composer's evolution in the art of Lieder writing. There is no more consummate interpreter of the Brahms lyrics than Mr. von Warlich, and his readings were distinguished by perfection of diction and comprehension of the poetic sense and musical qualities of the various numbers. The audience obliged him to repeat many of his songs and to add encores.

Other recitalists of the past week were: de Radwan, pianist, who played a program of Schubert, Schumann, Brahms, Liszt, in the Salle Erard; Maurice Servais, also pianist, who interpreted works by Schubert, Chopin, Debussy, Fauré and Chabrier, in the Salle Chopin; Mme. Spiridovitch, Russian folksong singer, in a collection of old Russian and gypsy lyrics, in the Salle Gaveau; Yvette Guilbert, in her inimitable successes, in the Salle Chopin; and Marguerite Roesgen-Champion, French harpsichordist, who gave an evening of music by Bach, Handel, Rameau, Couperin and her own compositions, at the Lyceum Club.

Commemorating the fiftieth anniversary of Wagner's death, the Paris Opéra announces Rhinegold, Walküre, Siegfried and Götterdämmerung, during Easter week.

Lully's Ballet, Le Triomphe de l'Amour, is being danced at the Paris Opéra.

A school and society for quarter-tone music cultivation has been founded in Berlin. Who wants to join?

Preparations are under way for a French Music Festival in Paris during June.

Le Marriage and Défense d'Aimer, operas written by Wagner at the age of nineteen, were given recently in Berlin.

Argentina has left for a tour of North Africa.

Contrerimes, three pieces for orchestra by Maurice Delage, were first auditioned by Walter Straram and his orchestra at last week's concert.

Le Jeune Theatre, show-house for children, was opened recently in Paris. French mediaeval plays, Italian comedy, Shakespeare and Moliére are to be given.

Irving Schwerké gave a reception, in his Paris studio, March 4, in honor of Felix Weingartner, and his wife Mme. Weingartner. Among the guests were: Emma Nevada, former opera singer; Mignon Nevada, of the Covent Garden, Scala and Paris operas; Walter Rummel, pianist, and Mrs. Rummel; Mrs. Paul Bartlett; Mrs. Josephine Hall; Maitre Louis de Serres, director of the Schola Cantorum, and Mme. de Serres; Alexander Steinert, American composer; M. Max Peter; Oscar Seagle, American baritone and vocal teacher; Betty Seagle; Maître J. G. Prodhomme, director of the Paris Opéra Library and Museum, and Mme. Prodhomme; Maître Maurice Emmanuel, French composer, author, and professor of history of music at the Paris Conservatory; Joel Martel, sculptor of the Debussy Monument, Paris; Joseph Strimer, Russian composer, and Mme. Strimer; Edyth Walker, of the Vienna, Bayreuth and Metropolitan operas; Dr. Frank K. Vidler, Jr.; Elly Myslik; A. C. Webb, American artist-etcher; Prince Alexandre Poutiatine; La Generale Spiridovitch; Fred Smith, American author; Marjorie Garrigue, pianist; Rhené-Baton, orchestral conductor and Mme. Rhené-Baton; Louise Garrigue; Stan Golestan, Rumanian composer; André Burdino, tenor of the Paris, Opéra-Comique, Scala, Vienna, Covent Garden operas, and Mme. Burdino; Mrs. Paul Horst; Clara Edwards, American composer; Mrs. Paul C. Wooster; Jane Edwards; and Michel Gibson.

IRVING SCHWERKÉ.

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Cleveland Orchestra (4)
Detroit Symphony (2)
Los Angeles Philharmonic (2)
Minneapolis Symphony (2)
Philadelphia Orchestra (3)
Richmond Symphony (1)
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Houston, Texas
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Lawrence, Mass.
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Los Angeles, Cal. (3)
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Middletown, Conn.
Milwaukee, Wis. (2)
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Los Angeles Orchestra Offers Attractive All-French Program

Municipal Tax on Visiting Concert and Operatic Artists Suggested As Partial Orchestral Income

LOS ANGELES.—Municipal tax levies on concert or opera receipts earned by visiting artists may help to subsidize the Los Angeles Philharmonic Orchestra, if similar plans considered in San Francisco are adopted here. Various concrete methods to assure an annual income of $125,000 above a normal ticket sale, are being considered by the Orchestra Continuance Committee, under the joint chairmanship of A. E. Ruddock and Mrs. Cecil Frankel.

In the meantime, an all-French program was given by the Los Angeles Philharmonic Orchestra, which won repeated ovations under the baton of Artur Rodzinski. The repertoire consisted of the Franck symphony, the Dukas tone-poem, Le Peri, and the third violin concerto in B minor, op. 61 of Saint-Saëns. Leon Zighera, French-Roumanian virtuoso was the soloist, appearing here for the first time and with marked popular success.

Another violinist's local debut took place when Joseph Szigeti was introduced by the Behymer management in the course of a regular Tuesday series which has been a perennial feature for forty-odd winters. Szigeti played superbly, master technic being enhanced by master interpretations. This combination proved the more worthwhile because the artist had shown fine faith in public taste, offering no less than three sonatas, the one in D minor by Brahms, G minor (unaccompanied) of Bach, and the Debussy score. Although all three were chiefly in a minor key, Szigeti's intensity of emotional expression and vitality of tone overcame any possibility of monotony of mood or color. The Hungarian had to give encores repeatedly and scored distinctly also with the Stempenyn suite, written for him by Joseph Achron. This fascinating series of tone-pictures for violin and piano is vividly steeped in East-European atmosphere. Szigeti had a worthy partner at the piano in Nikita de Magaloff.

Continental culture was strongly emphasized also by Walter Giesecking. The German pianist has become a great favorite here and drew a respectable Sunday audience, notwithstanding bank holidays, earthquake "jitters" and lovely weather. Bach's first partita, the C major Beethoven sonata, op. 13, Schumann's Kinder Scenen, Chopin, Debussy, Ravel again demonstrated the versatility of the German pianist. Among smaller items the Garden Music, op. 117, No. 3 by Walter Niemann and Gieseking's own transcription of the Ständchen by Richard Strauss must be gratefully singled out.

Grandiosely florid keyboard music captivated a large student audience at Royce Hall, University of California, when a special assembly program was reserved for the exclusive appearance of Dr. George Liebling. It was an all-Liszt program, in honor of his illustrious mentor, played in the recitalist's inimitable manner. Numerous admirers of Dr. Liebling made a special pilgrimage to the university campus, although it is located nearly an hour's drive from the centre of the city.

Nor did distance deter devotees of the harp and of Alfred Kastner to journey to Pasadena, where that generous music patron, Mrs. H. A. Everett, had placed her art gallery at the disposal of the local chapter of the National Association of Harpists. This resident group, headed and inspired to novel and artistic programs by the president, Mr. Kastner, solo harpist of the Los Angeles Philharmonic Orchestra, premiered the tone-poem, The Pavilion on the Water, by Timothy Mather Spelman. This American composer employs modern methods, from the moderate impressionistic style to the extreme atonal. Idyllic loveliness, suggested by the title, changes to highly personal, fanciful moods, difficult to perceive, like bizarre, restless reflections of objects in disturbed water assuming strange proportions. Mr. Spelman, however, follows a definite, though unrevealed program by way of melodic and atmospheric continuity of his tonal story. It is a difficult score and was done devotedly by Mr. Kastner, harp, Julius Furman, flute, and Samuel Albert, Doris Cheney, G. R. Menhennick and Lysbeth LeFevre, forming the John Reed Club Quartet. Pierre Perrier joined the group in the Introduction and Allegro by Ravel, brilliant harp soli being played in between by Helen Wig and Ann Mason.

Lovers of choral music came into their own during one of the best concerts offered by the Ellis Club male chorus (Hans Blechschmidt, conducting). The latter contributed several Brahms soli and Wagnerian excerpts at the piano. Oscar L. Griffith and Frank Pierce, baritone members of the choir, did meritorious work during incidental soli. Proper mention must be made also of a double quartet which delighted in Schubertiana and in Hungarian folk songs.

Charpentier's Louise was enjoyed in a concert version, arranged and directed by Bessie Chapin, who has organized a Little Symphony Orchestra consisting entirely of women players of skill. Vocal soli were taken by Bonnie Emery, Leroy Mace and Alfonso Pedrazza. Miss Chapin so far has undertaken fourteen different productions and is winning a considerable following here and throughout the Southwest.

B. D. U.

American Works to Be Selected

The United States section of the International Society for Contemporary Music will be glad to receive scores, either printed or in legible manuscript, of works suitable to represent the United States at the twelfth International Festival of Contemporary Music, to be held in Europe next year. Modern compositions in any serious form will be considered, but no short pieces for either voice or single instrument are eligible. Entries should be sent before April 15, 1933, with return postage enclosed, to: Secretary, United States Section, International Society for Contemporary Music, 121 East Fifty-eighth Street, New York, N. Y.

Enzo dell'Orefice to Present Opera Company in May

The New York Civic Opera Company, established by Enzo dell'Orefice, former coach of Caruso, is to make its bow to the American public the first week in May. Two standard operas will be presented, with the casts made up entirely of young American singers. The chorus, also Americans, will be selected and trained by Maestro dell'Orefice.

"The purpose of the New York Civic Opera Company," stated its founder, "is not for lucrative gain, but to present to the American public, in a manner which meets the highest musical standards, grand opera in its original language and featuring American artists. There are plenty of excellent voices in this country, plenty of eager and ambitious singers with enthusiasm and intelligence, who heretofore have never been given the opportunity to prove their capabilities and talents."

Maestro dell'Orefice is confident of the success of these young artists and of his enterprise. "This coming summer," he announced, "I shall begin the coaching of students in six more operas, for which I plan to have three different choral groups, each learning two operas. And plans are now under way," he added, "to give a season of grand opera in New York from November to January, and negotiations are being carried on to take the organization to Chicago in the fall."

C. D.

Faculty Ensemble Plays at Community Center Conservatory

The second in the series of three recitals of chamber music at the Community Center Conservatory of Music, New York, was given on March 13 by a faculty ensemble from the school, consisting of Theodore Katz, Boris Koutzen and Max Tartasky, violins; Joseph Vieland, viola; Jean Schwiller, cello; and Ariel Rubstein, piano. Mr. Rubstein is the director of the conservatory. Assisting artists were George Morgan, baritone and Ralph McLean, clarinet. The program listed Taneieff's piano quartet in E, op. 20, songs by Mr. Morgan, and Brahms' clarinet quintet in B, op. 115. The performance was of a high order, the ensemble combining precision and meticulous execution with sensitive balance of parts and expressive warmth. Mr. Morgan revealed a voice of easy production and ingratiating quality. Hearty applause greeted all the numbers.

M. I. S.

First Presbyterian Church to Honor Dr. Carl

The First Presbyterian Church, New York, will honor Dr. William C. Carl, their organist and director of music for forty years, by the unveiling of a bronze tablet executed by Alexander Finta. The ceremony takes place tomorrow evening (March 26), when Dr. Carl will direct the Motet Choir and soloists in Haydn's The Creation and works by Bach, Franck and Guilmant. Mildred Rose, soprano, Amy Ellerman, contralto, Dan Gridley, tenor and Earl Waldo, bass, are to be the soloists.

"Always a great pianist, Mme. Novaes would now seem to hold undisputed claim to the title of the greatest woman player of today."—*Edward Moore, Chicago Daily Tribune, Nov. 18, 1932.*

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—*New York Evening Post, Dec. 5, 1932.*

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—*Indianapolis Times, Nov. 7, 1932.*

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—*Springfield Daily Republican, Jan. 21, 1933.*

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—*Baltimore Sun, Dec. 17, 1932.*

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—*Washington Herald, Dec. 15, 1932.*

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—*Northampton Gazette, Jan. 21, 1933.*

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—*Milwaukee Sentinel, Nov. 22, 1932.*

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Ernest Bloch's Israel Symphony Played by Cleveland Orchestra

Zimbalist Acclaimed in Recital

CLEVELAND, O.—At the sixteenth pair of Cleveland Orchestra concerts, Nikolai Sokoloff repeated his well remembered and well-balanced interpretation of what is perhaps the most pretentious work, musically speaking, of Ernest Bloch. The first half of this splendid opus is the most interesting of the many fine works of this romantic modernist, while the second part rambles with an elaborate jig-sawing of previous themes. The choral portion and soli were finely delivered by members of the orchestra chorus. Sokoloff evinced a devotion to this score, but his glowing performance of the Tannhäuser Overture caused Bloch's orchestral achievement to pale in retrospection. The soloist on this occasion was Jacques Gordon, making his initial bow at these concerts. Mr. Gordon, known for his fine chamber music achievements, proved himself an artist of finesse, commanding a singing tone of beauty as well as an adequate technical equipment. His vehicles were the Bach E major concerto, in which he exhibited a profound musical understanding; and the Conus E minor concerto, which gave the artist a fine opportunity for brilliant technical display besides the richness of his tone color.

ZIMBALIST AROUSES ENTHUSIASM

One of the outstanding musical events in the recital field was the appearance of Efrem Zimbalist at the Euclid Avenue Temple as one of the Lecture Course offerings. An overflow of admiring listeners necessitated the placing of seats on the stage, and the artist was vigorously applauded, adding several encores at the close of his well devised and interesting program. The Mendelssohn concerto was a revelation in simplicity of style and crystalline technic; eight characteristic sketches of pleasing modernity by Achron, bearing the appropriate title of Suite Bizarre, were fetchingly projected; while the closing group consisted of shorter pieces by Bloch, Szymanowski, Glinka-Auer and Popper-Auer. Utmost sincerity of musical purpose was the outstanding note of Mr. Zimbalist's program. He had the brilliant and artistic coöperation at the piano of young Theodore Saidenberg.

MISCELLANEOUS MUSICAL EVENTS

The February concert of the Fortnightly Musical Club featured a miscellaneous program of more than usual interest. Miriam Nagusky played the Bach G minor violin sonata, while the same sonata in a transcription by Leopold Godowsky was performed by Ida Engel. The program also held the chorus of Polovetzian Maidens from Borodin's Prince Igor (directed by William Wheeler), and a group of Russian folk songs by Emma Johnston Wise, who lent a lovely lyrical voice to them, Mrs. Harry Valentine offering an artistic pianistic background. Another group of Russian songs was given by Ruth Miller Akers, with Mrs. Valentine at the piano.

At the Cleveland Institute of Music, one of the piano instructors, Denoe Leedy, was heard in a taxing program ranging from Bach to Bartók and de Falla. Perhaps the Schumann Papillons was the outstanding achievement of the evening; its diversified moods were happily caught by Mr. Leedy, while the Bach fugue and the Chopin B minor sonata suffered from an overabundance of pedaling.

Falling in line with nearly all major musical organizations, the Cleveland Orchestra is facing a grave crisis. Shortness of funds made the proposed Eastern trip impossible, and even endangered the remainder of the Cleveland season. However, the enthusiastic coöperation of management, conductor and personnel, is enabling the organization to adhere to its planned schedule and carry the season through the remaining four weeks. Arthur Loesser and Severin Eisenberger have offered their services gratis, rather than disappoint their followers, anxious to hear them in the Saint-Saëns and Brahms D minor piano concertos respectively. Hopes for a successful 1933-1934 season are expressed.

R. H. W.

Georges Miquelle Heard with Detroit Forces

Cellist Impresses as Soloist and Guest Conductor

DETROIT, Mich.—The Detroit Symphony Orchestra's fourteenth pair of subscription concerts, February 16 and 17, with Assistant Director Victor Kolar on the podium, included Ilya Schkolnik, violinist, and Georges Miquelle, cellist, as the magnificent soloists in the Brahms concerto in A minor. The program opened with Mendelssohn's overture, Fingal's Cave, and after the intermission came a group of three numbers orchestrated by Mr. Kolar: Grieg's Nocturne from the Lyric Suite, Debussy's scherzo from the string quartet and Massenet's Crepuscule (Twilight). These works, together with the last on the program, Rimsky-Korsakoff's Three Musical Pictures from Tsar Saltan, were first performances at these concerts.

RESIDENT COMPOSERS APPEAR

The Detroit Symphony's fifteenth Saturday "pop" concert, February 18, was under the full direction of The Bohemians (musicians' club of Detroit) and proved to be very informal, several members of the orchestra in turn directing the orchestra, playing solos, then taking their places in the orchestra again. The first two numbers, Fauré's Masques et Bergamasques and Mayhew's concerto in A minor for piano and orchestra, were directed by Mr. Miquelle, first cellist of the orchestra. Mr. Mayhew, the composer, played the piano part, of which the second movement seemed the best. Next came Boellman's Variations for cello and orchestra, and now Mr. Miquelle, one of the finest cellists we have heard in a long time, turned soloist and Valbert Coffey, director. After the intermission came Beutel's concerto in one movement for piano and orchestra played by the composer and led by Mr. Miquelle. Mr. Miquelle is as splendid a conductor as he is a cellist. His readings are eloquent, his beat authoritative. This composition proved to be very tuneful, and Mr. Beutel displayed a fine touch. Bohemian George Galvani then sang in a robust baritone voice Wagner's aria from Tannhäuser, Mayhew's The Opium Smoker and Koeneman's When the King Went Forth to War. All of the soloists were given hearty receptions by the audience. The last number on the program, which appeared to be the best, was Mathey's symphonic poem, The Enchanted Island, conducted by the composer.

Beethoven's Eroica was the outstanding feature of the orchestral program at the fifteenth pair of subscription concerts, February 23 and 24, at Orchestra Hall. It was excellently played and was directed with simple grandeur by Mr. Kolar. After the intermission the orchestra performed the Johann Strauss waltz, Roses from the South and Richard Strauss' tone-poem, Don Juan, in true romantic style.

SCOTTISH CHOIR HEARD

The sixteenth regular "pop" concert, February 25, featured The Border Scottish Choir under the able direction of H. Whorlow Bull. This well-balanced group of mixed voices (numbering 125) sang with spirited effect seven songs which included two Bach chorales and English and Scottish folk songs. The orchestra's outstanding numbers were Enesco's first Roumanian Rhapsody and Moussorgsky's A Night on Bald Mountain. The program also held Verdi's overture, The Sicilian Vespers, Strauss' waltz, Artists Life, Sibelius' Valse Triste and Delibes' intermezzo from Naila. The orchestra was in good form.

R. C. B.

Alberti Presents Lucile Dresskell

Lucile Dresskell, soprano, was heard in recital at International House, New York, on March 8, with Solon Alberti at the piano. She offered a program of unusual variety and interest, comprising two excerpts from Thésée (opera by Lulli), air d'Alceste (Gluck), four gypsy songs by Brahms, the Ave Maria from Das Feuerkreuz by Bruch, Two songs of my Spanish Soil (Osma), three items by Obradors, and, for the last group, My Lady Sleeps (Alberti), The Windflowers (Josten), Swan Song (Piggott), and Love Went A-Riding (Bridge).

Mrs. Dresskell's voice is one of ingratiating quality, easily produced and well controlled. She has an agreeable stage presence and is especially adept in projection of the lyric style of vocalism. The applause of the large audience was impartially bestowed throughout the program, with perhaps an excess of warmth for Mr. Alberti's song and that of Mr. Piggott, who was present. Encores were demanded and granted.

M. L. S.

Mannes Continues Series at Museum

The second concert in the symphony series this month under David Mannes at the Metropolitan Museum of Art, was given on March 11 and heard by 8,200 people. The program was as follows: overture, The Secret of Suzanne (Wolf-Ferrari); symphony No. 40 in G minor (Mozart); overture-Fantasy, Romeo and Juliet (Tschaikowsky); prelude to Act I of Parsifal (Wagner); two gavottes (Bach) (for strings); nocturne from music for Shakespeare's Midsummer Night's Dream (Mendelssohn); ballet music from Rosamunde (Schubert); and Capriccio Espagnol (Rimsky-Korsakoff). The final concert in the series is being given on March 25.

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Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read, William Nordin.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

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NEW YORK CONCERTS

MARCH 13

Beethoven Association Music of centuries not so far gone by, played on instruments of the time by the Casadesus Society of Ancient Instruments; songs of Schubert by Elisabeth Rethberg, and the Bach C minor concerto for harpsichord and strings, arranged for two pianos by Harold Bauer, played by Harold Samuel and Georges Enesco, who put his fiddle aside for the occasion, were the patrician morsels presented to patrons of the Beethoven Association concert on Monday evening.

The old music, so graceful and unpretentiously naive, was played with keen insight into the humors and ways of the seventeenth and eighteenth century composers. Added to this was the evident authority of the players, and their sympathetic study of the music. The Petite Symphonie of Marin Marais (1656-1728) done by the group—viole d'amour, viole de gambe, quinton, basse de vi le—stirred pictures of gracious days, completely reminiscent of olden times.

The listing of the items performed individually by the artists of the ensemble reads as a feast of fine old airs which have lived through the centuries—a minuet and rondo of Ariosti and Sacchini, played by Marius Casadesus on the quinton; Soeur Monique and Tic-toc-chos of Couperin, interpreted with all their unworldliness by Regina Patorni-Casadesus on the clavecin; Cimarosa's Divertissement, on the viole d'amour by Henri Casadesus.

Schubert escaped from the perilous road of the Erlkönig and the clutch of Doppelgänger in Elisabeth Rethberg's unhackneyed, fresh choice of the great composer's songs, Ganymede, Eifersucht und Stolz, Suleika and Der Musensohn. They were sung with dignity of style and regard for the subtleties and eloquence of the music. The audience was so appreciative of this rare Schubert fête that the association's "no encore" rule weakened and two songs were added to the four—Die Forelle and An die Musik. Kurt Ruhrseitz was the accompanist.

The Bach concerto played by Messrs. Samuel and Enesco was a noble conclusion to the evening's music. The Bach-Samuel affinity is part of our contemporary musical history, a valiant page of it. He played the intricate patterns of the work with deft skill, and perhaps because his complete mastery of Bach is taken for granted, there was no little interest in the sincere, capable performance of Mr. Enesco.

DESSOFF CHOIRS IN VECCHI'S L'AMFIPARNASO

(See page 5)

MARCH 14

Essex House Musical Morning The fourth of the Musical Mornings which Evelyn Brandt is presenting at Essex House was for the benefit of the Stage Relief Fund. The artists were Sylenka, Spanish dancer, Edgar Shelton, pianist, Earl Weatherford, tenor and Foster Miller, baritone. The two vocalists appeared jointly in two groups of numbers, which included Sound the Trumpet (Purcell); The Moon Has Raised Her Lamp Above, from Benedict's opera, The Lily of Killarney; the duet from La Forza del Destino; Only to Thee, an arrangement by Gena Branscombe of Saint Saëns' The Swan; and Kountz' The Sleigh. These singers are a familiar concert combination, and their voices blend and offset each other both in natural quality and as a result of association. They sang with tonal plentitude and musicianly style, winning much applause. Stuart Ross filled the post of accompanist in his accustomed meritorious manner.

Sylenka, vividly costumed, gave a spirited and agile exposition of four dance episodes in the Spanish idiom. She did striking castanet work, and there was gratifying coördination between the rhythms thus supplied and her bodily motions. Lisa Maranz furnished an excellent piano background. Mr. Shelton chose to display his gifts in two Chopin numbers, the nocturne in C minor and the scherzo in C sharp minor, and in Liszt's Au Bord d'une Source and sixth Hungarian rhapsody. Mr. Shelton's art is marked by dignity, clarity and depth. There is perspective in the tonal pictures which he conjures up, and firm, broadly drawn lines of concept. The audience registered its appreciation in hearty plaudits. Guests of honor of the occasion were Jane Cowl, Grace Menken, Giovanni Martinelli, Bert Lytell and Edward G. Robinson.

Philadelphia Orchestra Playing a Carnegie Hall program which held the fourth symphony of Brahms and four Bach works, Chaconne, Christ Lay in the Bonds of Death from the Easter Cantata, Come, Sweet Death from Anna Magdalena Bach's Notenbuch, and Toccata and Fugue in D minor, all scored by Leopold Stokowski, the Philadelphia Orchestra appeared under the direction of the returned Leopold Stokowski.

In superb fettle, the conductor gave an electrifying reading of the Brahms opus and the men of the ensemble played it with remarkable unity and effect. After fifty years of existence this score registers with a revivifying freshness less apparent in many other major compositions written in the same period. Its performance was so unusually beautiful that it aroused intense enthusiasm from a packed house.

After intermission the Bach episodes were offered. The Chaconne was a bit too brilliant in its orchestration to display all the melodic and contrapuntal clarity of the original. The transcription shows the capabilities of an orchestra rather than the musical genius of the Chaconne. This was followed by the arrangement of the Easter Cantata organ chorale, in which Mr. Stokowski expresses the Bach musical intent in more appropriate and truly magnificent manner. The use of horns above a string accompaniment was particularly impressive in Come, Sweet Death, one of Bach's original hymn-melodies, and the simplicity of the orchestral utterance in Stokowski's adaptation lent the performance the required religious dignity.

The concert closed with the organ Toccata and Fugue in D minor, a masterly orchestral version of that majestic composition. The interweaving of the melodic design was illuminated clearly by the instrumentation and showed the music in all its vigor and eloquence. Stokowski and his men offered brilliant and stimulating readings of the excerpts and were greeted by spontaneous applause and even cheers.

MARCH 15

Gabrilowitsch and Spalding Ripened musical art of the most distinguished kind made an unusual event of the second sonata recital given by Spalding and Gabrilowitsch in Town Hall. The audience, as at the first recital by the pair, was of capacity size and artistic importance. As before, the program included sonatas by Beethoven, Mozart and Brahms—this time, of course, different ones. The order of the composers was rearranged, too, the sonata in A major, op. 100, by Brahms coming first, Mozart's merry sonata in B flat major (K. 454) serving as buffer between the first opus and Beethoven's Kreutzer sonata, in A major, op. 47.

The playing of the Brahms work was unusually satisfying, representing as it did the mellower and more serene variety of music, to which these artists seem especially attuned. The poetic and intimate qualities of their playing, the tonal beauty which each summoned from his instrument, made theirs an ensemble of rarely moving quality.

The Mozart sonata was less individual than the work heard in the first recital several weeks previously, but it afforded opportunity for an animated performance, in which the notable skill of the two master technicians was in fine evidence.

The Kreutzer revealed its classic serenity and beauty of form to especial advantage under the hands of these artists. A reading in which the finest traditions of ensemble performance were scrupulously observed also profited by the mellow warmth of piano tone and technically superb adjustment of dynamics which Gabrilowitsch brought to his performance, and the delicate and subtly colored quality of tone that gave life and flexibility to Mr. Spalding's playing of the violin passages. This was an uplifting and satisfying concert. The distinguished collaborators should be persuaded to give us more of their ensemble art. Applause throughout was of the most enthusiastic quality.

Juilliard Chamber Concert The tenth and final event in the series of Wednesday evening chamber music concerts at the Juilliard Auditorium brought an all-Brahms program presented by Carl Friedberg, pianist; Paul Kochanski, violinist and Felix Salmond, cellist. The numbers were the trios in C minor, op. 101 and E flat, op. 40, and the sonata in D minor for piano and violin, op. 108. The joint art of the three distinguished performers proved no less notable than its individual components, and the trios were models of tonal grace and pliancy and polished interpretation. Kochanski and Friedberg, collaborating in the sonata, gave the work an exposition delicate in delineation and suavely fused as to instrumental colors. The audience, who filled the hall, hailed the three artists with applause of prolonged duration and appropriate intensity.

Natanael Christensen For his first New York recital, Natanael Christensen, Danish tenor, sang the following arias, Lieder and songs, at the Barbizon-Plaza: Handel's Ombra mai fu (from Xerxes); Der Wanderer (Schubert); Du bist wie eine Blume (Liszt); Dein gedenk 'ich Margareta (Meyer-Helmund); Ouvre tes yeux bleus (Massenet); Where'er you walk (Handel); Jeg elsker dig (Grieg); Meyerbeer's O, Paradiso (from L'Africana); Den evige Sne (A. Winding); Romance of "Elverskud" (N. W. Gade); Dengang jeg var kun saa stor som saa (P. Heise); The Lass with the Delicate Air (Dr. Thomas A. Arne); Now Sleeps the Crimson Petal (Roger Quilter); The Lord Is My Light (Francis Allitsen).

The quaint Scandinavian songs were a happy choice, for it is a rare treat to hear them authoritatively presented in their native tongue. Grieg's familiar Jeg elsker dig (I Love You) generally sung in German, was feelingly delivered by Mr. Christensen in Danish. Miguel Sandoval was at the piano for the singer.

MARCH 16

Philharmonic Orchestra Arturo Toscanini lifted his ban on Tschaikowsky, when, at the Philharmonic Orchestra concerts this week, he interpreted the Manfred Symphony for his Carnegie Hall hearers.

The work is Tschaikowsky at his weakest in invention, even though his orchestral technic shines with its usual ease and mastery. Liszt and Wagner seem to have influenced the composer more than the Byron poem which he set out to tonalize. The subject evidently did not grip his imagination deeply. The musical themes are commonplace, their development limps, and pages and pages of the score are prolix, hollow sounding, and emotionally ineffective. Small wonder that the Manfred Symphony is played so infrequently.

Toscanini put all possible feeling and brilliancy into his reading, but he could not infuse convincing life or atmosphere into a work which lacks both.

The program, entirely Russian, had, in addition to the Tschaikowsky opus, Alexander Weprik's Dances and Songs of the Ghetto, Mossoloff's Iron Foundry, and Borodin's Polovetzian Dances from Prince Igor.

Weprik (a young man) utilizes material culled from the folk music of Russian Jews, but his composition has modernistic touches that spoil the native simplicity of his thematic sources. There are slow and quick sections, but none of them register much distinction in the treatment of Weprik. Surely there is better modern Russian music than that.

Iron Foundry, if it makes no melodic appeal, at least has tremendous vim and clever descriptiveness. Toscanini conducted it with remarkable vim and realistic insight, and the orchestra did an outstanding feat of virtuosity.

The Borodin dances were pushed a trifle too rapidly in tempo, but lacked nothing in brilliance of performance. Consistently warm approbation from the hearers testified to their whole-hearted enjoyment of the playing and the art of the conductor.

Winifred Cecil A début recital of considerable promise was made by Winifred Cecil, soprano, in Town Hall, before an audience of warmly cordial disposition. The young singer, a student of Mrs. Theodore Toedt and now of Marcella Sembrich of the Curtis Institute, impressed her hearers with her natural voice of lovely quality, particularly in the medium range, and her instinctively musical manner of using it. Miss Cecil sang many phrases in Beethoven's taxing air, Ah! Perfido, with a rounded perfection of tone that was unusual.

Beginning her recital with an Italian group, Miss Cecil pleased with artistically sung interpretations of Torelli's Tu lo sai, Bononcini's Pui non ti voglio credere; two numbers from the Poésie Persiane of Santoliquido (which were especially effective in performance), and Cimara's lilting Canto di Primavera. After the Beethoven aria came a group of Lieder, including Wolf's Der Genesene an die Hoffnung and Das verlassene Mägdlein, and Strauss' Seitdem dein Aug, Schlechtes Wetter, and Frühlingsgedränge. These songs, as well as a group in English by Rachmaninoff, Griffes, Bliss and Besly, gave opportunities for appealing singing. Miss Cecil seems to be particularly in her *métier* in modern numbers, which she projected with a clarity of diction and a skill in mood creation that promise much for her future activities. Hers is a talent that should yield worthy things under skilled direction. The audience recalled her repeatedly, and demanded several encores. Benjamin G. King was a helpful co-artist at the piano.

MARCH 18

Young People's Philharmonic Concert Ernest Schelling saw to it that the last day of the tenth year of concerts for children over which he has presided, was made an ultra-gala occasion, and invited 229 members of what he calls the

(Continued on page 19)

JACQUELINE SALOMONS • VIOLINIST

RETURNING NEXT SEASON

NEW YORK RECITAL . MARCH 8, 1933 . TOWN HALL

New York Evening Post: "Youth, the fresh enthusiasm of an artist in the April-time of her career. . . . marked artistry . . . intelligence."

New York Herald Tribune: "Great animation and tonal plenitude."

New York Times: "Her performance throughout was marked by swift deftness, animation and direct appeal."

New York World Telegram: "Warm lyricism, rhythmic assurance and a warm, limpid tone."

New York American: "Power and vividness of technique."

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Proschowski Reduces Teaching of Singing to a Few Simple Rules

Schools Rich in Undeveloped Vocal Resources in Need of Expert Guidance, He Believes

Though Frantz Proschowski's deduction that teachers are born and not made may seem an offhand *bon mot*, he would see to it that you understand clearly that years of observation and experience crowd into his assertion, and that it is not offhand at all. Proschowski turns the spotlight on the studio, and his interest centres about the making of thoroughly competent instructors —not those whose shingles read that they have made possible the phenomenal success of great artists, but those simpler pioneers in the schools and colleges throughout this country, and perhaps others, who have the early musical care of school children in their hands.

Experience in colleges in many parts of the world has convinced Proschowski that there are rich, undeveloped resources in the throats of young people, in need of expert care and expert guidance. Perhaps it is not unlike getting on the right train to reach the right destination.

But this is merely by way of introduction to Frantz Proschowski — teacher — whose New York studios have been cultural centres in New York for many years. Being thorough, and a sincere student, Proschowski begins at the very beginning. "Culture," he says, "is based mostly upon experiences expressed in words and recorded upon the memories of those who have lived before us. These experiences have taken shape in thought and expression, forming our cultural structure, which brings us to the realization of the value of the human voice, for expression of mind and intellect.

"The human voice is an evolutionary development, correlated with our sense of hearing, which is divided into actual inner hearing, outer hearing and silent hearing or thinking (that is, the shaping of our thoughts into concrete form before vocal expression). The inner sense of hearing physically controls the coördination of organs pertaining to voice production, and the outer sense receives sound impressions in their various forms from noise to speech, song or music.

"Song—or the voice as related to music—differs from music produced with man-made musical instruments. Musical sounds are based upon intonation and volume. To these the voice adds vowels."

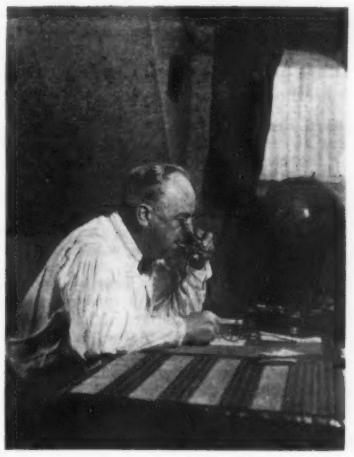
In his mind, Proschowski reviews the endless line of "methods of singing," most of them complicated. He will have none of these and is certain in his conviction that "the basis and logical cornerstone in the art of correct voice production is coördination with Nature's laws." Which is to say, singing naturally. He will tell you that it is as natural to sing as to speak. It all rests on the ability to hear correctly, which, in turn, demands "recognition of the indisputable, correct vowel forms."

"In singing," he adds, "our intonation, the word, the expression and the volume are mentally prepared and automatically produced through coördination between the mind and physical organs."

Problems of Tone Production

But such a discussion must lead to an explanation of the actual production of sound—to articulation (the conversion of breath into sound, controlled primarily through the sense of hearing). Which in turn brings Proschowski to the very starting point of his discussion again. "Teachers are born and not made, just as great artists are born. In this particular branch, teaching the art of singing, there is a certain kind of sense of hearing which makes the teacher. You may call it the ability to hear cause and effect."

Proschowski was known in America as the "Leopold Auer of the voice" before it



FRANTZ PROSCHOWSKI

demonstrating the laryngoscope, a device of his own invention, which enables the singer, by means of small lenses and lights, to see the larynx during the actual process of singing.

was our good fortune to become acquainted with him. The origin of the phrase traces its history back to an interesting experience which Proschowski had when teaching in Dresden during the war. "I was teaching Mme. Eleichroter," he said, "at the same time that Leopold Auer was giving his violin classes, and among his eminent pupils was Hubermann. At one time when Hubermann heard me giving lessons, he stopped and made the remark that I had the same ear for the voice that Leopold Auer had for the violin."

Favors Scientific Experiment

In the journey to the door, Proschowski's eyes fell upon a modest little book, the work of Professor Carl E. Seashore. "Some interesting things have come out through the experiments of Professor Seashore, of the Iowa State University, regarding the vibrations of the vocal cords. The argument has been whether the action of the vocal cords were similar to a reed instrument, or to the lips of the player, relative to brass instruments. The Seashore experiments stating the vocal cords are adjusted similar to the adjustment of the lips of the trumpeter is absolutely correct, but is not a new discovery. In 1911 this fact was satisfactorily proven to some of the men who interest themselves scientifically in the use of the larynx, and through my invention, the laryngoscope, I definitely proved the action of the vocal cords as being equal to those of the lips of the trumpeter, and their action having no relation whatsoever to the reed instrument,—but I am very happy to state that Professor Seashore has taken the trouble to settle the dispute once for all."

And he turned back to his studios, where his theories are placed before those who would be artists, and those who would learn to pass along the creed of simple, natural singing to others.

M. H.

New Concertmaster Gives San Francisco Recital

Dobrowen Returns to Resume Leadership of Orchestra

San Francisco, Cal.—A large and critical audience assembled in the Veterans' Auditorium to hear Naoum Blinder, new concertmaster of the San Francisco Symphony Orchestra, in recital. With Edward Harris at the piano, Mr. Blinder played the A minor concerto of Bach, the Devil's Trill sonata of Tartini, Poème of Chausson, the Desplanes Naches Intrada, the Rimsky-Korsakoff-Hartmann Flight of the Bumble Bee, and Szymanowski's Nocturne and Tarantelle. Mr. Blinder draws from his violin a full rich tone. He played Bach with a technical perfection and a sense of rhythm which was excellent. He won the full approbation of his hearers who compelled him to add many numbers to the printed program.

Dobrowen Returns

Direct from his successes in the East as guest conductor of the New York Philharmonic-Symphony Orchestra and the Philadelphia Orchestra, Issay Dobrowen, accompanied by his wife, returned to this city for the purpose of directing the San Francisco Symphony Orchestra (of which he is regular conductor) in two special programs. Immediately following these performances, the Dobrowens will leave for Europe to spend the summer with their children who are in school in Germany. While in San Francisco, Mr. and Mrs. Dobrowen are the house guests of Mrs. Marcus S. Koshland.

At the Public Library, Frank Wickman, pianist and pedagogue, gave an illuminating talk on the scientific basis of piano playing. Mr. Wickman's points were splendidly illustrated at the piano by Margaret Tilly.

Kreutzberg Conducts Classes

During the past two weeks, Harald Kreutzberg, exponent of German modernistic terpsichorean art, has been conducting a master class. Pupils from all over California have come to San Francisco to work with him. Mr. Kreutzberg also gave a dance recital at the Opera House in which he again proved himself a genuine master of his craft.

C. H. A.

Minneapolis Orchestra Invites Public to Be Concert Guests

Enormous Audience Enjoys Free Music During Bank Holiday

Minneapolis, Minn.—The radio broadcast the closing of the banks on March 4, and on March 5 the same radios announced that because of the scarcity of ready money, the public was invited to be guests of the Minneapolis Symphony Orchestra at the Sunday afternoon popular concert. Northrop Memorial Auditorium was jammed with an audience imbued with a holiday spirit. Eugene Ormandy and his musicians were applauded to the echo, and their playing merited enthusiastic favor. The program was made up of short works of Berlioz, Schubert, Saint-Saëns, Mozart, Chabrier, Wagner and Tschaikowsky. The outstanding novelty was a violin and contrabass duet of Bottesini played by Harold Ayres, concertmaster and Frank Kuchynka, principal of the bass-section. Mr. Ayres shows progress in broadening both tone and style and discloses increasing maturity. Mr. Kuchynka made a deep impression with virtuoso playing upon his unusual instrument.

The Friday evening symphony program brought Vladimir Horowitz as soloist, the Rachmaninoff concerto No. 3 in D minor being the medium, a first playing for Minneapolis. Both the soloist and the concerto kindled enthusiasm; interest was particularly sharpened because Horowitz emphasized the more elusive musical values rather than virtuoso effects. Ormandy introduced the Bach prelude and fugue arranged by D'Antalffy. The arrangement sounded somewhat like a glorified pipe organ, mixture effects being freely used, although at times one was acutely aware of orchestral clang. Ormandy stimulated the work to the utmost, and made it sound imposing. The third number on the program was Elgar's Enigma Variations which lost potency through their position after the Rachmaninoff concerto. In several of these, Ormandy infused glowing warmth.

Horowitz Is Soloist

Horowitz was announced for the Sunday concert, and the crowd was quite as numerous as when the public was invited without charge a week before. The desire for music has not decreased—only the buying power of the public. The Tschaikowsky piano concerto was the outstanding number. The audience was so deeply stirred that they asked for more and more from the pianist. There were encores, a Chopin mazurka, and Rimsky-Korsakoff's The Bee, an arrangement of the player. Ormandy reanimated several request numbers with singular charm and spirit: the William Tell Overture of Rossini, Schubert's Unfinished Symphony and Marche Slav by Tschaikowsky.

March 12, the University Symphony Orchestra, under the direction of Abe Pepinsky, played at Northrop Auditorium before a large attendance, the overture to Gluck's Iphigenia in Aulis, Bach's Concerto for two pianos and strings and Brahms' symphony No. 3. The soloists were William Lindsay and Bernadine Courtney, who were warmly approved and forced to repeat the last movement of the concerto. The orchestra was at its best in the Gluck overture; somehow the Brahms did not cohere, although the middle movements were full of interest. Mr. Pepinsky merits commendation for the excellent playing of this student organization.

E. G. K.

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MARJORIE GARRIGUE

HAS GIVEN TWO RECITALS IN PARIS THIS SEASON

(November 16 and February 23.)

"You can simply fling wide the doors and proclaim: *here is one of the best woman pianists.* Those who know their Essipoffs, Mentors, Carreños, Aus der Ohes, Goodsons, Hesses and others who fall in line with that brilliant tradition, and have heard Marjorie Garrigue, know that she, too, comes in that line."
—*Irving Schwerke, Chicago Daily Tribune* (*Feb.* 27, 1933).

"Debussy (especially L'Isle Joyeuse) was interpreted with admirable understanding and in result the beautiful artist had to play many encores which permitted her to affirm better still a genuine worth that places her in the highest category of great virtuosos."
—*A. Dandelot, Monde Musical* (*Nov.* 30, 1932).

"Mme. Marjorie Garrigue's pianistic science is perfect and she possesses an extremely musical temperament."
—*Jean Andre-Messager, Le Journal* (*Nov.* 28, 1932).

"Mme. Marjorie Garrigue is a genuine artist for whom we predict a particularly brilliant career."
—*Philippe Louage, Le Courrier Musical* (*Dec.* 1, 1932).

"She played the Sonata of the Farewell, Absence and the Return with a diversity of expression, a technical clarity and a quality of sonorities which did her the greatest honor."
—*Pierre Leroi, Excelsior* (*Feb.* 25, 1933).

"Miss Garrigue brought her programme to a brilliant close with the Chopin Polonaise, which she played with a splendid rhythmic sense and excellent dynamic control. Encores followed in response to the applause. Miss Garrigue is decidedly the most interesting American woman pianist heard here in recent years."
—*Gilbert Chase, Daily Mail* (*Feb.* 27, 1933).

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Music Notes From Coast to Coast

HOUSTON, TEX.—The Houston Symphony Orchestra's tenth concert, given on February 27 at the City Auditorium, under the direction of Frank St. Leger, was a notable one. Never has the orchestra been more impressive in its work. Walter Jenkins, soloist with male chorus, sang Five Songs of the Sea (Stanford), with beauty of voice, vocal mastery and musicianly restraint. The closing number, Song of Faith (John Alden Carpenter) for chorus and orchestra, was performed by 150 adults and children. For these the orchestra supplied perfect accompaniments. The next symphony concert will be March 27, at which time Elva Kalb, Houston singer, will be the soloist.

A program on the development of harmony was given February 28, by the Tuesday Music Club, with outstanding illustrations from songs of Purcell and Handel. The soloists were Martha Conard and Mrs. A. C. Barnett; Corinne Dargan Brooks was accompanist to Mrs. Henry W. Conard in her songs from Dido and Aeneas.

The Houston Music Teachers Association was recently organized by Mrs. John Wesley Graham. Horace Clark was chosen president and other officers are Coralie Gregory, Leota Stilwell, Estelle Keigan, Helen Salt, L. Estelle Blanton, Laula Watts, Mme. Louis Josserand and Rosser Thomas, Sr. The executive board is formed of Elizabeth Rouse, Corrine Dargan Brooks, Victor Allesandro and W. F. Fraser.

Mildred Milligan and her harp ensemble were heard in recital in Washington, March 4.

On March 25, under the auspices of the Woman's Building, The Mikado will be presented in the City Auditorium. Ellison Van Hoose, is to direct the performance. Those enlisted for the leading parts are Lillian Brand, Viora Fry Spooner, Virginia Hardee, Walter R. Jenkins George Crampton, Joe Myer and Ernice Lawrence.

K. B. M.

MIAMI, FLA.—The last morning musicale presented by Bertha Foster of the University of Miami Conservatory, in the Roney Plaza ocean front lounge, was a recital by Hannah Asher, concert pianist and teacher of piano at the conservatory. She was assisted by Helen Flanagan, soprano. Mrs. Asher studied in Europe with Godowsky, and has appeared in concert as well as soloist with orchestra, abroad and throughout this country. Miss Flanagan has been a popular artist in Miami for several years.

The Miami Music Club, (Eda Keary Liddle, president) introduced Benno Rabinof, violinist, to a capacity house on March 9, under the auspices of the Civic Music Association, in the Scottish Rite Temple. This was Mr. Rabinof's first concert in Miami and he was enthusiastically acclaimed. His audience was so insistent that after each group he was generous with encores. Berthe Rich played sympathetic accompaniments.

The Mana-Zucca Music Club presented Suzanne Keener, soprano, at Mazica Hall on March 6 to a large and appreciative gathering. Miss Keener has appeared before the club on several occasions. A. F. W.

MONTREAL, CAN.—The recent annual recital of Paul de Marky, pianist, held at Windsor Hall, was attended by a large and fashionable audience. Mr. de Marky devoted an entire evening to the music of Chopin and for which interpretation he is particularly gifted. The artist's performance of the Ballade in F minor, Nocturne in F sharp major, Waltz, op. 64 No. 1, Waltz, op. 18 and Scherzo, op. 39, was sincere and tasteful, although the ballade and scherzo were at times inclined to be almost too intense. The *pièce de résistance* featured sixteen études drawn from op. 10 and 25. This *tour de force* served to bring forth the many facets of Mr. de Marky's art; sound musicianship, individuality, unfailing memory and technic. The études were all executed with due consideration of the musical content, nuanced with taste and refinements of phrasing and refreshing clarity. The concluding group listed two mazurkas; the Berceuse, projected with poetic feeling and beauty of tone; and the Polonaise in A flat major, offered with dynamic effects and sweeping dramatic force. Many encores were demanded and granted.

Roméo Jobin, Canadian tenor, who has been singing at the Paris Opéra, gave a recital at the Tudor Hall. In a program listing French, Italian and English songs, Mr. Jobin displayed a voice of sonorous quality, though lacking in fullness. The artist showed evidence of musicianship in his interpretations which were well received by the audience. Jean Marie Beaudet was a discreet and effective accompanist.

E. C. N. L.

PITTSBURGH, PA.—Regardless of what toll is exacted by the depression, it has in no way caused a dearth of concerts insofar as Pittsburgh is concerned. The Steel City concert-goers have been active—those that can still afford the price of tickets—attending more than twice as many musical events during February this year than during the corresponding period last season. In fact, February of 1933 will go down as the pinnacle music month in Pittsburgh's history.

To cap the climax, Maurice Frank's International Grand Opera Company held forth here for two days, presenting Trovatore, a double-bill of Hansel and Gretel and Pagliacci, and Rigoletto, playing to an aggregate attendance of approximately 12,000. The matinee bargain drew 4,200 persons, many of whom were school boys and girls. Of course, the fact that popular prices prevailed added to the public interest. Many persons traveled as far as eighty miles to hear these performances. Certainly those who have predicted the fall of opera, would have been amazed at the enthusiastic reception accorded these events.

The chorus and orchestra were drawn from the ranks of local singers and players; the principals were outsiders, with the exception of George Trabert, tenor and Lou McIlvain, soprano. Gabrielle Simeoni was the conductor.

Although the performances were not perfect, they were highly commendable, and proved that the people of the Pittsburgh district are ready to support a regular season of operatic enterprise providing such a project is offered at popular prices. This the International Grand Opera Company was able to do, and the result was capacity audiences.

Among the highlights of the month was the recital of Vladimir Horowitz, whose pianistic achievements thrilled a large audience. Impressive was the organ recital of Gunther Ramin, who appeared under the auspices of the Western Pennsylvania chapter of the American Guild of Organists.

Georges Enesco was soloist with the Pittsburgh Symphony Society, and conducted the orchestra in a presentation of his first rhapsody. Antonio Modarelli directed the playing of Tschaikowsky's fifth symphony.

The Minneapolis Symphony Orchestra (Eugene Ormandy, conductor) gave the closing evening concert of the Pittsburgh Orchestra Association course. The matinee featured a program devoted to works of Bach and Joseph Strauss.

The glee clubs of Carnegie Tech and Pennsylvania College for Women gave a joint concert recently.

Henry Harris, gifted young Pittsburgh pianist, was heard to advantage in a fine program.

Myra Hess, aristocrat of the piano, gave one of the outstanding recitals of many seasons at the final concert of the Art Society. At the conclusion of the program she was accorded an ovation and responding to the insistent clamor of the audience added five Bach pieces as encores.

Edward Drozynski, tenor, appeared in début recital. Aneurin Bodycombe was at the piano.

Heinrich Schlusnus, German baritone (Franz Rupp, accompanist), proved an impressive exponent of the art of Lieder singing at the fifth concert of the Art Society.

Victor Chenkin, character singer, with Doris Kogan, accompanist, aroused a capacity audience at the Y. M. and W. H. A. with his superlative impersonations.

The Max Shapiro and Gaylord Yost quartets each inaugurated a season of three recitals to be given in local residences.

Among localites who were heard in recital are Helen Hanau and Margery Selkovits, pianists; Ellen Scanlon, cellist; Samuel Di Primio, tenor, and Carolyn Mahaffey, contralto.

A new A Cappella Choir of fifty men and women (directed by Harvey Gaul) gave its first concert in the Schenley Ballroom before a capacity crowd. R. L.

PORTLAND, ME.—The music clubs of Portland gave an interesting concert recently, arranged by Louise Armstrong and Fred Lincoln Hill. The first group of songs was presented by eight members of the Women's Choral Society, who gave evidence of excellent training by Rupert Neilly, conductor. Maude Haines was the accompanist. Ocy Downs, representing the MacDowell Club, performed two movements of the Keltic Sonata in brilliant style. Isabelle Jones, from the Rossini Club, delivered several Shakespearean songs which were well adapted to her lyric voice. She was accompanied by Mrs. Wm. H. Jones. The Marston Club was represented by the Nevin Trio, composed of Sylvia Rowell, violinist, Katherine Hatch, cellist and Virginia Sweetsir, pianist. Their selection was the allegro moderato movement of Arensky's trio in D minor. A pleasing variation was a reading, Midsummer Phantasy, by Jane Phinney Harlow of the Marston Club. The Polyphonic Society offered a group of delightful songs. Constance Rundlett and Mr. Hill accompanied the singers, and Helen Ward, Mrs. Charles Fenderson and John Thomas sang the solo parts. An interesting item was a sketch by two members of the Kotzschmar Club. Wilfred Tremblay, impersonating Schubert, played Impromptu, Moment Musical, and Marche Militaire. Virgil Smith, representing the Viennese singer Vogi, gave a fine interpretation of Ave Maria and Who is Sylvia. A pianist from the Rossini Club, Beatrice Plummer, presented Romance, op. 28, (Schumann), and the waltz in E minor (Chopin). The Rossini Club Chorus, conducted by Marion Theis, closed the program with I Hear America Singing, by Harvey Gaul. Miss Jones was the soloist and Frances Donnell and Ellen Crafts played the piano accompaniments. This stirring number made an effective finale to the excellent program. The proceeds of the affair will go to the Maine Federation of Music Clubs and the MacDowell Colony at Peterborough, N. H. S. R.

PORTLAND, ORE.—Oregon Chapter of the American Guild of Organists, recently presented a program of organ music at Centenary Methodist Episcopal Church. Solos were played by Geraldine Peterson, Winifred Worrell, George W. Bottoms, Meta Higginbotham, Lauren B. Sykes, Consuelo Allee and Lucien E. Becker, dean.

Led by Ferenz Steiner, the Portland Piano Ensemble (forty women at twenty grand pianos) broadcast a concert over the Pacific Coast network of the NBC.

Lucia Petit-Clerc, soprano-*raconteuse*, appeared in recital at Metaphysical Hall. Margaret Notz, pianist, assisted. J. R. O.

PROVIDENCE, R. I.—Putnam Aldrich and Albert Zighera, players on the harpsichord and viola da gamba, gave a concert in Churchill House. Mr. Aldrich revealed delicacy and charm in the execution of numbers by J. S. Bach, J. Ph. Rameau, Couperin and Handel. Mr. Zighera achieved success with the clarity of his tone.

Ignace Paderewski gave a recital at Infantry Hall which drew a large audience. The program was longer than usual and was extended by several encores.

The Chopin Club held its regular musicale at which Margaret Prew, Louise Waterman and Ruth Tripp delighted all with a trio for flute, cello and piano by Weber. Edith Marshall showed an agreeable voice in her solos, Lillian Maglioni, pianist, pleased, as did Ray Gardiner, basso.

At a musicale tea held in Churchill House, the Chopin Club presented Felix Fox, pianist, guest artist; Lucy Marsh Gordon, soprano; Elizabeth Congdon, pianist; Ruth Tripp and Mabel Woolsey accompanists. Miss Gordon scored a success in the tuneful Epic of the Sea, from the Rabbit's Foot by Ruth Tripp. The playing of Rachmaninoff's concerto by Miss Congdon was distinguished and received much applause. Mr. Fox was at the second piano.

George Faulkner's string ensemble gave an excellent account of itself in a well balanced program at the Plantations Club. Special mention should be made of Romanza from Eine Kleine Nachtmusik (Mozart) in which the orchestra did its best work, and of L'Arlesienne Suite in which a delightful flute solo was played by Margaret Prew. Noteworthy was the orchestral accompaniment to Miss Beldan's aria, Ritorna Vincitor (Aida), which revealed freedom, color and flexibility. Miss Beldan, the assisting artist, has a voice of wide range and arresting quality.

The Cleveland Orchestra (under Nikolai Sokoloff) gave a concert for children in the afternoon at Infantry Hall, and a second concert in the evening for the Community Concert Association, at Loew's Theatre, with Harold Bauer as guest artist. Seldom has the Beethoven Emperor concerto been given such an artistic and remarkable presentation. The reverence with which Bauer approaches Beethoven was everywhere apparent—in the flawless technic which served to heighten meanings, and in phrasing.

(*Continued on page 27*)

ACTIVE PARISIAN PIANIST

WALTER RUMMEL,
pianist, has played over seventy concerts in Europe this season.

ELISABETH OPPENHEIM

PIANIST

In Recital

© Bachrach

BALTIMORE, MD. FEBRUARY 14, 1933

Elisabeth Oppenheim played with assurance and ease of manner an exacting program that ranged from two of the Bachs to Dohnanyi. She commanded a tone that was clear and bold but that she could soften with considerable limpidity, and she had an abundance of volume at her call.—*Baltimore Evening Sun.*

The performance emphasized the importance of Miss Oppenheim's natural gifts and the wisdom that has guided their development. She is a finely equipped young virtuoso and can count among her professional assets the best and most enduring of all—artistic integrity.—*The Post.*

It is evident that she finds subtleties and intentions that duller perceptions may overlook. The structure and pattern are presented with technical assurance and a finely sustained vigor; indeed, a virility that is truly notable.—*Baltimore News.*

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Music Plays Important Part in Roosevelt Inaugural Ceremonies

Ponselle, Tibbett, Elman and Zimbalist Among Artists Appearing

WASHINGTON, D. C.—Never in the history of Washington has music played such an important part in the inaugural celebrations as this year. With Indian bands, army and navy bands, and bands from a multitude of military and civilian organizations, Franklin Delano Roosevelt was literally played into the White House.

The official opening of the inaugural ceremonies on March 3 featured an unforgettable evening at Constitution Hall, when Lawrence Tibbett, Rosa Ponselle, Efrem Zimbalist and the National Symphony Orchestra united their talents in a superb program of music which will long echo in the ears of the distinguished audience, which included the new first lady, Mrs. Franklin Delano Roosevelt, cabinet members, statesmen and diplomats.

Tibbett and Ponselle, doubtless inspired by the enthusiasm of the assemblage, have rarely sung with greater feeling. Zimbalist gave a masterly exhibition, using his own arrangement of excerpts from Coq d'or (Rimsky-Korsakoff). One of the highlights of the program was the National Symphony Orchestra's playing for the first time a composition by the new Secretary of the Treasury, William H. Woodin. Mr. Woodin has already composed five symphonies and many shorter works and the excerpt, On the Prairie, with which the orchestra opened the second half of the program, is one of the beautiful bits from his symphony, The Covered Wagon, a musical portrayal of the pioneer period of American history. From his box Mr. Woodin acknowledged the enthusiastic applause of the audience.

March 4, the night of the Inaugural Ball, Ponselle again delighted in her singing of The Star Spangled Banner.

March 2, the afternoon preceding the Inaugural concert, Mischa Elman was featured as violin soloist with the National Symphony Orchestra in a concert at Constitution Hall, playing the Brahms D Minor concerto with the mastery and perfection which have won him international fame.

More Orchestral Concerts

It was with genuine regret that Washington bade farewell to Arturo Toscanini and the New York Philharmonic Symphony Orchestra when they appeared in their last and final Washington concert at Constitution Hall, March 7. The New York organization has given unforgettable service to the national capital for almost a quarter of a century in creating a love and appreciation of orchestral music. Washington paid a tribute to Signor Toscanini in a record attendance at his farewell concert. Many members of the diplomatic circle were present, including the Ambassadors from Italy, Spain and Belgium.

The last day of February marked also the final concert this season of the Philadelphia Orchestra under the leadership of Issay Dobrowen. Both the Philadelphia and the New York Philharmonic Orchestras have been brought to Washington under the management of the T. Arthur Smith bureau.

An outstanding musical event in February was the song recital presented at Continental Memorial Hall on the 24th by Dagmara Renina, whose non-professional name is Princess Troubetskoi. Mme. Renina, another person of talent brought to this country through the disturbances in Russia, and who came here under the patronage of the Queen of Spain, offered a varied program of Russian and Spanish songs.

While greetings have featured the political life of Washington this month, farewells have sounded a sad note in musical circles. In addition to the closing concerts of the New York and the Philadelphia orchestras, the National Symphony Orchestra also brought its sunday concerts to a close on March 12.

Visiting Recitalists

Three recitals are being sponsored this month by the Wilson-Greene Concert Bureau. March 22 brought Paderewski to the Capital; on March 25, Yehudi Menuhin is to be heard at Constitution Hall; and on the last day of the month, Lily Pons will be the final attraction in the artists series. Since the death of Mrs. Wilson-Greene, Dorothy Hodgkin Dorsey has assumed charge of the Wilson-Greene concert activities in Washington and Baltimore, and an announcement concerning the next season's attractions is expected from her in the near future.

G. S. S.

New York Concerts

(Continued from page 16)

"alumni" to be his guests (these were medal and ribbon winners of the ten past seasons), and to add to the brilliance and significance of the day played a portion of Chopin's piano concerto in F minor, and his own war march from the Morocco suite, both request numbers, along with the Bach Brandenburg concerto and overture to Die Meistersinger. But even this was not all. Guila Bustabo, whose first appearance was made before a critical audience of children her own age, and older, perhaps, at these concerts, was also a soloist of the morning, and was probably the real hero of the day, for the applause which greeted her playing of the allegro moderato from Tschaikowsky's violin concerto was an ovation of heroic proportions. She played with a disarming expertness and lack of affectation. In appearance, she might have stepped from the pages of Alice in Wonderland, in her trim little slippers, ruffles and long flowing hair.

Of course there were medals and ribbons, pinned in place by Mrs. Vincent Astor and Mrs. Kenneth O'Brien, and importantly engraved certificates for the 229 guests—some of them married now, and one of them a full fledged newspaper reporter, and one so small that she had to be put under the piano for safe keeping during the long parade of candidates for this new honor. Schelling knew that such an epoch-making event needed a touch to make it live many decades more, so Lucrezia Bori and John McCormack dropped in to present the certificates, and to join in all the cheering and festivities. First there were cheers for Miss Bori, then three more for "John," (as well as a bright green badge) and he was such a success all around that no one blamed him for joining in the cheering for himself, and everyone was happy as his lusty cheers rose above all the rest when there were three good old fashioned huzzahs for Schelling.

It was an imposing sight, these hundreds of young people, who were once very little people, who have learned to love and to know music through the ingenuous imaginary journeys they have made under Uncle Schelling's guidance. The children's own concerts seem now to be a veritable institution, so though another year has ended, it is already time to look forward to the eleventh season of these unique and delightful occasions.

MARCH 19

Josef Hofmann That Gargantuan master of the keyboard, Josef Hofmann, gave one of his infrequent New York recitals at Carnegie Hall, and a huge matinee audience availed itself of the chance to commune with piano art of a kind that manifests itself all too rarely in this, our twentieth century.

Hofmann's program was made up of the Bach-d'Albert prelude and fugue, D Major; the Brahms-Handel Variations; Chopin's A flat impromptu, F minor nocturne, C major mazurka, and B flat minor sonata; Debussy's Clair de Lune; Liadoff's Music Box; and the Fledermaus paraphrase, by Strauss-Godowsky. After the sonata, there were four Chopin encores, the Minute Valse (its second half played in double notes) black key etude, "Butterfly" etude, and A flat valse, op. 34, No. 1. At the end of the program, another long string of encores was obtained by the endlessly applauding audience.

A deeply authoritative and exceptionally "human" intrepretation of the Bach music opened the proceedings and at once established an exalted mood which lasted throughout the afternoon. The fugue has never had more clarified or thunderously climaxed exposition than Hofmann gave it last Sunday.

One could speak of a hundred marvelous moments in the presentation of Brahms' monumental opus — the architecture so grandly outlined by Hofmann; his differentiation of touch, tone, dynamics, and accentuation; his exact and glamorous technic, achieving fabulous effects in lightness, speed, endurance, and brilliancy. It was altogether an unforgettable performance.

The Chopin sonata was another prodigious revelation, full of original interpretative details, and telling a highly eloquent story, with the funeral march a heroic tonalization of grief and despair, and the finale a whirling rush of the desolate "wind over the graves."

Grace, sentiment, and whimsicality were in the Hofmann playing of the shorter Chopin numbers.

The Liadoff trifle had so much charm and humor that the hearers tried to have it repeated, but in vain. Then the recitalist plunged into Godowsky's transcription of Johann Strauss, a phantasmagoria of nightmarish difficulties, but of sensitively sophisticated musicianship and highly piquant harmonization. Hofmann made a blazing carnival of the composition and brought it to a glittering and irresistible close. The ovation that followed comes only to an artist who masters his medium as completely as he does his audience.

Don Cossack Russian Male Chorus Singing a rousing farewell for the season, the Don Cossack Russian Male Chorus, under its fiery, if diminutive conductor, Serge Jaroff, gave some magnificent moments of concerted vocal music in their concert at Carnegie Hall last Sunday night. As usual, there was a large attendance and the applause and calls for extra numbers were ardent from an audience including many of the singers' countrymen, who were doubtless loath to see them depart for European engagements, but were consoled by the promise that they will return for another American tour next season.

The program included both liturgical works and folk numbers. In the former category were the works comprising the opening group—The Beatitudes by Kalinikoff, The Burial of Our Lord by Tourchaninoff, Have Mercy by Lvovsky, an old melody from the Evensong Liturgy of the Eastern Church, and Tschesnokoff's God Preserve Us. The devotional music was marked by tonal beauty, admirable blending of voices, and fine expressiveness.

The final groups included many of the numbers that have become popular with admirers of this stirring chorus—the Bandura of Davidovsky, Gretchaninoff's Song of the Don Cossacks, and his arrangement of a Cossack Lullaby; Issay Dobrowen's version of two folk airs, Boat Song and The Homeland; two works arranged by Mr. Jaroff himself, The Volga Boat Song and Bells at Eventide; Schwedoff's setting of various peasant songs, including The Lonely Night; and Tschesnokoff's Kanawka. All were sung with inimitable spirit and verve, and brought endless salvos of applause.

Berlin

(Continued from page 5)

Finland. Seven years back Otto Klemperer brought the seventh symphony to a hearing in Berlin and Wiesbaden, and some time ago the Rundfunk broadcast the first. In 1913 Oskar Fried gave a solitary performance of the fourth. But that constitutes about the sum of recent hearings. How clear an understanding the contemporary German has of the rugged Finnish master may be gathered from the recent remark of a Berlin critic that Sibelius was "a kind of Northern Bruckner"!

Mr. Janssen, whose nervous energy, musicianship and temperament struck one forcibly in everything he conducted, has made a profound study of this gaunt and mighty score with Sibelius himself and had learned the composer's innermost interpretative intentions. But the audience sat in complete bewilderment at music so foreign to its experience and to its native sense of structure and idiom. The players of the Berlin Philharmonic were no less befuddled and strove to communicate the Northern impressionism in the emotional terms of Tristan. Mr. Janssen had wished to place another Sibelius symphony on his April program. But he was promptly advised that no more Sibelius was wanted—and that, for the present, no more American music was wanted, either!

Carl Flesch Says Farewell

On its return from an English tour, the Berlin Philharmonic gave a Brahms centennial program consisting of the Tragic Overture, the fourth symphony (which Furtwängler performed explosively and with remarkably slow *tempi*) and the violin concerto. The soloist was Carl Flesch who, on this occasion, took leave from the concert stage to devote himself exclusively, as he maintains, to his pedagogical duties at the Hochschule für Musik and in Baden-Baden. There is something close to indignation in musical circles here at the thought that the violinist should terminate his public career while the technical and intellectual distinction of his art still remain what they are.

The evening of a tense election day was marked by a superb performance of Beethoven's Missa Solemnis, under Otto Klemperer. Manifestly this work lies close to Mr. Klemperer's heart. He avoided in its interpretation any of those theories and arbitrary digressions which lent so questionable an aspect to his treatment of the Bach Mass. His approach was reverent, indeed spiritual. He had seemingly taken his cue from Beethoven's own superscription on the score: "From the heart may it go to the heart."

The Philharmonic Choir sang with brilliance and vitality and overcame with uncanny ease the extraordinary difficulties of this cruel music. The quartet consisted of Mmes. Haidersbach and Klose and Messrs. Kullman and Kipnis. The laurels went wholly to the men. Mr. Klemperer was greeted with a storm of applause when he first appeared, but did not even turn to acknowledge it. The performance was carried through without applause, of course, but also without an intermission. Is one really to assume that the strain of two hours' uninterrupted listening to such exacting music enhances the hearer's reverent absorption?

Berlin capitulated speedily and, apparently, without conditions to Harriet Cohen and Lionel Tertis when these English artists gave a joint piano and viola recital at the Bechstein-Saal. The program, comprising works of Delius, Bax, Brahms and old English masters, made no concessions to conventionality. The magnificent playing of Mr. Tertis—possibly the finest viola playing that can be heard today—may even be said to surpass in some respects that of Paul Hindemith. Miss Cohen played sensitively and with flawless taste.

Dilling for Bridgeport

Mildred Dilling, harpist, is to play in Bridgeport, Conn., on April 27 as soloist on the program of the Bridgeport Choral Club.

WALTER RUMMEL

Over Seventy Concerts in Europe This Season

VIENNA—His powerful personality captivates the listener and creates a magic spell impossible to resist.—(Wiener Neuste Nachrichten.)

BERLIN—A rare pianistic personality which one must hear even though surfeited with piano playing.—(Berlin Zeitung am Mittag.)

MUNICH—An artist in whom one finds the divine truth. His tone is like the voice of Italian bel canto.—(Muenchener Zeitung.)

STUTTGART—A rare treat. This artist's powerful personality enables him to speak with an authority the like of which one cannot hear in a dozen concerts.—(Deutsches Volksblatt.)

PARIS—His touch, of incomparable charm, evokes harmonies trembling with mysterious beauty.—(Figaro.)

BRUSSELS—The great hall of the Beaux Arts was crowded. The eminent artist received, as usual, an ovation and was obliged to give numerous encores. He was called to the royal loge and complimented by the Duke and Duchess of Brabant and the Princess Marie José.—(L'Independence Belge.)

AMSTERDAM—One of the greatest pianists of our time.—(Allg. Handelsblad.)

OSLO—He has attained the pinnacle of virtuosity. The public, among which were the King and Queen, was immensely enthusiastic.—(Aftenposten.)

STOCKHOLM—He took the audience by storm. The ovations did not cease 'till he had given several encores.—(Tidningen.)

BUENOS AIRES—A pianist of the great lineage, a magical tone poet. So rare an artistic personality cannot be classed among other pianists.—(Journal La Plata.)

RIO DE JANEIRO—Walter Rummel may consider himself today the "enfant cheri"—of our public. This compliment is not an empty phrase and its truth will be proved when Rummel returns to us.—(Journal de Rio.)

SANTIAGO (Chili)—Rummel is one of the greatest and most perfect pianists.—(El Mercurio.)

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New York March 25, 1933 No. 2763

Now that the moratorium on money has been lifted, the moratorium on melody should follow suit.

—o—

An interesting musical team: Mussolini, violin, and Hitler, bass-drum.

—o—

Musicians, as a rule, are facile linguists. Possibly because of their highly developed phonetic sense.

—o—

Laymen would probably be surprised to know that the tympanist is as important in an orchestra as the concertmaster.

—o—

Hyphens are dangerous, in peace as well as in war. A critic in a provincial town (wild horses shall not extract his name), after hearing the Mendelssohn violin concerto, wrote of it as "a work by Mendelssohn arranged for the violin by Bartholdy."

—o—

When he conceived his Bayreuth project, it was Wagner's idea to make the theatre there a meeting place for culturally advanced Germans. The international character of music has caused Bayreuth to become a Mecca for artistic pilgrims from all the world.

—o—

As $220,000 of the needed $300,000 has been collected to assure a season of opera at the Metropolitan next season, Paul D. Cravath, of the Opera board, announces the continuance of performances at that house in 1933-34, thereby verifying the prediction of the Musical Courier. It is good to know that New York and the national radio public are not to be deprived of their chief lyrical delights next winter.

—o—

Yes, There Are No Geniuses

"Music that has something 'to it' nearly always gets somebody's goat; numskull originality arouses nothing more than polite applause," says Dynely Hussey, writing in the London Week-End Review on Vaughan Williams' new piano concerto. "Numskull originality" is a new one, unless one remembers Hannen Swaffer's (London theatrical critic) dictum that Shakespeare was a half-wit. The dramas of Shakespeare, he said, are all "automatic writing." Now the mask is torn from Beethoven and the half dozen or so "original" composers as well. Numskulls, of course!

—o—

A Papal Rebuke

The Roman newspaper Osservatore Romano, publishes a letter recently sent on behalf of the Pope, to the Bishop of Ratisbon, Germany, where a sacred music convention was being held. Cardinal Bisleti, writer of the Papal communication, had this to say:

"The spirit that should animate modern music should be based on the three main points laid down by Pius X—'True art, holy art, universal art.'

"These characteristics are found in the Gregorian melodies and in the classical polyphony, especially in the Roman school.

"The danger lies in this that musicians, although of good modern education, are stirred by the desire of novelty and do not fear to introduce into the house of prayer a so-called art which embraces all those innovations which not everybody welcomes, not even in profane circles.

"If this so-called new art, which certainly one cannot call either 'true art' or 'universal art,' and from which the spirit of true holiness is absent, has crept into the temple, the vigilant maternal watchfulness of the church must promptly intervene to repudiate it and chase it away."

Shrewd and sane views are those of the Vatican, where shoddy pretenses cloaking themselves as "modernism" have no chance to gain a foothold. Some of the radical composers of the moment write music of religious bent and even point out that their tonalities are directly derived from the Gregorian system. Aside from such superficial resemblance, "modernistic" church music as a rule has no other ecclesiastical character.

The guardians of the Catholic Church do well to protect their inherited rich treasures of music, and made the first wise step in that direction when they banned all instruments except the organ, from their houses of worship.

There is, and always should be, fervent sincerity, and simplicity of line, melody and color, in music written as a holy tribute, and by, and for, those of the faith. To admit a symphony orchestra into church services, is to open the possibilities of secular appeal, through compositions of profane inspiration garbed in the outward forms and vestments of spiritual music.

It is comprehensible that some of the modernists, who have won no general response with their sinister experiments, go "back to Bach," and even resort to Gregorian makeshifts in order to gain the endorsement of the holiest of sanctuaries. It is consoling to know that the Pope and his counsellors see through such makeshifts and have the foresight and courage to bar them from their temples. Some of the crass modernists of music are as spiritually guilty as the money-changers of old.

—o—

Perpetuating a Noble Work

The announcement that the Bethlehem (Pa.) Bach Choir is to be continued as a memorial to its late founder and conductor, Dr. J. Fred Wolle, is a welcome one to the thousands who have sat under the spell of this lamented leader's fervent expositions of Bach choral music. Not only did Dr. Wolle create, through his vision, an inspiringly eloquent body of trained singers from the raw material which came to his hand from almost every walk of life, but also he made the little Pennsylvania college town, brooded over by the smoking stacks of a great steel corporation, a centre of Bach performance and exegesis which has no like in America.

One would, perhaps, have to go to Germany to find a similar instance of a hamlet over which the spirit of a great master functioned, providing an absorbing interest throughout the year in the rehearsals of the monumental Mass which is the crowning event of all this cycle of preparation each spring. And, indeed, the gentle heritage of Art-loving Moravians (they had instrumental music in their historic church in Bethlehem when New York and Boston were rude pioneer settlements) has exerted its influence down the years and still survives in the ancient architecture and placid neatness of this American town.

It is gratifying to find that the work of Dr. Wolle is to be carried on by so admirably equipped a choral conductor as Bruce Carey, a Canadian by birth, who studied both in European music centres and on this continent, before undertaking his important work as a teacher and musical director, first in Hamilton, Ont., and now for some years in Philadelphia. Mr. Carey prepared and led the notable Mendlessohn Club in the latter city in a number of important performances, such as the first American hearing of the original version of Boris Godounoff, given with the Philadelphia Orchestra under Stokowski several seasons ago; Roussel's Psalm 80, Honegger's King David, and works of Rachmaninoff and others.

It is evident that the destinies of the Bach Choir are in competent hands, and it now devolves upon music-lovers who have for years made the annual pilgrimage to Bethlehem's ivy-shrouded Gothic church in order to hear Bach's masterpiece sung in a uniquely appropriate setting, to rally to the support of an institution which, at this critical period in its history, needs loyal guarantors. It would be a melancholy circumstance, indeed, if the splendid and shining musical grail which to the end Dr. Wolle raised aloft—even, at times with hands that trembled with feebleness—should suffer neglect now that he has passed on. Those who watched the venerable leader, racked by illness in his last years, slipping unobtrusively from the conductor's stand in a state of exhaustion after directing with shining eyes and gentle smile the upbuilding of glorious tonal edifices such as the Sanctus of the Mass, will cherish the memory as among the rare exhibitions of heroism which the musical calling affords. They will wish to revisit Bethlehem many times in the years to come, to pay tribute to the memory of one of the choicest spirits that have walked in our midst.

—o—

Nationalism as a Menace

Dr. Albert Einstein's courageous speech, in which (before a dinner gathering of some 1,000 in New York on March 15) the scientist denounced "the prevailing disease of an exaggerated nationalism," was undoubtedly very timely. In view of recent amazing and distressing reports from Germany concerning the humiliating demotion and dismissal of noted musicians as a result of nationalistic political influence, the flaming words of the famous savant (who is also, it must be remembered, a proficient amateur violinist) apply with especial force to art as well as science. Einstein has never hesitated to say exactly what he has felt on the most vital subjects of the day, and his defense of his calling and his race are marked by a noble disdain of personal convenience and advancement, and a burning sympathy for the undertrodden minorities of the world.

"This nationalism is a grave danger for the entire Western civilization," he said, "which at one time had its origin in Greece; behind it are powers inimical to life. To combat it is the inescapable duty of every well-intentioned and perceiving person of our time. . . . . The meaning of a people, in my opinion, lies in this, that it achieves something for humanity. . . . . The only worthy attitude of an individual, as of a nation, is this—to serve a greater whole and to strive for improvement and ennoblement."

This is the spirit of the greater Germany of the past, one which speaks from the pages of Beethoven, that ardent champion of freedom and aspiration; that muses in the mellow scores of the leonine-hearted Brahms. The opinion may be ventured that the spirit of that people will survive and still be a potent influence in the international world of the mind and the spirit, long after ill-advised and violent political movements have run their short-lived course.

—o—

Why Tax the Artist?

In these difficult days, the task of keeping music alive is not always slight. A somewhat surprising, but undoubtedly ingenious method to raise money to pay for an orchestral series is that proposed by Redfern Mason, music critic of the San Francisco Examiner. In one of his Sunday articles, Mr. Mason recently brought forward a proposition to tax visiting artists five per cent of their gross receipts. The proceeds, he believed, would be very useful to help defray the cost of the symphonic series in his city, provided the civic authorities could not see their way clear to granting the usual appropriation for both the summer concerts and the regular series next winter.

Perhaps this was a hasty and rather impulsive idea. Mr. Mason's line of reasoning is somewhat original. He says that European cities have from time immemorial supported their opera houses and orchestras out of the taxes paid by the people. What the latter pay in taxes "they more than make up from the tourist." That, undoubtedly, contains an element of truth. But exactly why visiting artists should be deprived of a certain amount of their earnings, unless they specifically make a free-will offering toward the cause of local music, does not appear quite clear. It seems to the disinterested observer that it would be simpler to reduce the budget allotted for the payment of visiting artists by five per cent., rather than force them to submit to a process of "Indian giving."

VARIATIONS

By Leonard Liebling

Referring to the March 16 concert of the Philharmonic Orchestra, a New York Sun (March 17) caption says: "Toscanini Offers Manfred." Very few of us took the offer, as far as Tschaikowsky's dull and prolix composition is concerned; but there was general admiration for Toscanini's devoted conducting and the finished and fervid playing of the orchestra.

It appears that Balakireff suggested Byron's Manfred to Berlioz as a source of musical inspiration, but the French composer felt too old and infirm to tackle the subject. Balakireff thereupon made the same proposition to Tschaikowsky, who accepted it in deference to his illustrious Russian colleague. The funny part of the whole business is that Balakireff himself declared his own inability to absorb musical ideas from the Byron poem.

Tschaikowsky was in no hurry to get at the task and did not undertake and complete it until several years later. He was dissatisfied with his work when he first heard it, but subsequently declared it to be his best orchestral composition. The conductors and the musical public failed to agree with him; the Manfred Symphony never achieved popularity and as the years went by, its performances became more and more infrequent. Schumann also tried his hand at a Manfred tonalization, but his effort won no more success than that of Tschaikowsky. Evidently the figure of the strange and vacillating hero and his incredible adventures, cannot be put into music of definite purpose and form.

There were some sceptics at Carnegie Hall last week who said that Toscanini's well known aversion to Tschaikowsky's music showed itself in his selection of Manfred, because through it the conductor could show the artistic worthlessness of the composer he has disliked so long and so heartily. That supposition is rubbish. Toscanini is too sensitive and sincere an artist to seek to insult Tschaikowsky, his admirers, or the patrons in general of the Philharmonic concerts. A similar accusation was made against Gatti-Casazza whenever he produced an American opera in former years. "He is doing it," said the croakers, "to show how bad the American operas are in comparison with the Italian." The nonsense of the charge needed no better proof than that provided by Gatti himself, when he frequently gave Italian operas which were worse than the least meritorious of the American works. In both instances the impresario and his musical Cabinet at the Metropolitan saw something in the selected operas which warranted their consideration by the public. If that public gave a thumbs down verdict, it was not the fault of the producer. Operas by the best known composers failed in their day, and are still doing so.

Nevertheless, the fact remains that at least three of Tschaikowsky's symphonies, and also his Francesca da Rimini and Romeo and Juliet, are better than his Manfred—and infinitely more imaginative and full of genuine creational feeling than Respighi's Pines of Rome and other Italian symphonic scores which Toscanini has given frequent performances.

⁂

Lily Strickland, whose graceful verses, called Sonnet, were published in the Musical Courier of March 11, sends a charming letter of protest in which she asks whether the editor of the Musical Courier, "who is very intelligent," has "ever heard of a Sonnet with only eleven lines?" Miss Strickland's poem originally consisted of fourteen lines but somewhere between the editor's desk and the printing press, the last three lines went astray. Humble apologies herewith go to the misrepresented author.

⁂

Now that Miss Strickland mentions the matter, however, stern duty calls for the republication of her lines (as they originally appeared) and of a letter received from a correspondent in connection therewith:

SONNET

With easy carelessness life's piquant songs I sang;
The little winds among the leaves were not more gay than I;
My feet made rhythm as I walked beneath a cloudless sky,
And where the sun glowed dazzling bright, I followed free.
Avoiding shadows in the woods, I turned away
From threats of gloom, and chose the path where flowers sprang,
And butterflies among the blooms were blythe and gay.
And then one came.—ah me, how swift the changing mood
That swept the sunlight from my path in flowered-wood!
And oh, my song, how falt'ring to a close it crept
As mute I stood amid my startled, idle dreams!

—LILY STRICKLAND.

New York City, March 15, 1933.

DEAR VARIATIONS:

Don't you at Musical Courier like poetry, or what? I do. And it hurts my feelings to read that which in your March 11th issue its writer entitled "Sonnet." Because, you know, it isn't.

Need I specify? A sonnet has traditionally fourteen lines, this has eleven. A sonnet is written in iambic pentameter. This, while its beat is persistently short and long—too persistently for the pleasure of the ear—offers now six and now seven iambics to the line, never the expected five. The sonnet rhyme scheme, too, runs according to rule whether you follow Shakespeare with his three quatrains and a couplet or the Italian mode of octet and sestet. Miss Strickland has rhymed her line 1 with 6, 2 with 3, and four with nothing at all. Again 5 with 7 and 8 with 9 while 10 and 11 like 4 stand alone. I ask you!

There is *vers libre:* there are poems shaped to the writer's individual pattern. But established nomenclature, I maintain, should be respected. A sonnet ought to be a sonnet. You wouldn't like it if Debussy had tried to pass L'Apres-midi d'un faune off on you as a fugue.

Yours cordially, notwithstanding,

HELEN REDINGTON.

⁂

Composers rarely leave their counterpoint and take their pens in hand to be humorous, but when they do—well, here is an example:

DEAR VARIATIONS:

Don't you think Mr. Roosevelt's reforms remind of a good piano tuner? Under the former depres-ident's regime things got terribly out of tune. The new tuner, using instead of an A-fork a B one (Banks-Beer), raises us quickly to the usual high American pitch.

JACOB WEINBERG, MUS. DOC., LL.D.

⁂

As long as I am in a quoting mood today—blessed are contributors when an editor has a cold—let me present this thoughtful and touching poem, which I am reprinting (in the large type it deserves) exactly as it came to this desk from the author:

A Musician's Lament

(Broadcasters Memorize)

The Courier, I shall not desecrate
With unrefinement and personal hate.
To the prude, my poem may seem quite bold;
To the artist, 'twill be truth's story told.

I seek, not the plaudits of the poet,
But, the truth, as I would have all know it.
With sincerity, it is my sole intent,
To seek truth, the source of enlightenment.

Fair sex, I adore thee with all my heart;
My love will endure till death we do part.
God bless you, for, in your vocalizing
You're still a "she," though oft' tantalizing.

Crooning "hes": I would a question with thee,
For, your vocalizing (?) is vexing me.
When the "he" sings she, is "it" a "shemale"?
Stop, look, read, think, and absorb my queer tale.

Soprano by "shes" (all know) is God's will,
But, when gargled by "hes," they seem, quite ill.
Diagnosticians, will you tell me, please!
Is crooning, "mu-sick," or a stomach disease.

Symphonies I've played; grand operas too;
"Hot" jazz, and trumpet solos, quite a few.
But, never, since dear Mother first saw me,
Have my ears heard sounds, like a crooning spree.

A crooner was "sinking" the livelong day,—
"Throw Out The Lifeline," should have been the lay.
I offered a prayer for this crooning "drunk,"
But, as the sun sunk, the sick "sinker" sunk.

Don't "knock" the printer,—he was not drinking,
For, we two were wise, sober and thinking.
Diction and rhetoric (here) is all "bunk,"
For, the sun sunk, as the sick "sinker" sunk.

Should Caruso come back, he'd spill a tear,
Then, throw a brick and return to his bier.
Beloved Schumann-Heink (if, she dare do so)
In the "stilly nacht," would join Caruso.

"To err is human," the poet hath said;
Forgive, I pray, if to err I've been led.
Personally, we'll be pals—fare thee well,
But, crooning sounds like—I'm ashamed to tell.

TRINITY, Mother and music, these three,
Proclaim constancy, love and purity.
O precious words—for they all speak of ONE—
Keep them with you, and, endless life is won.

Thanks to Thee, Creator and Lord, I give;
Praise Him, O my soul, as long as I live.
Send forth sweet harmonies conceived by Thee;
MUSIC, that shall live through Eternity.

CARL B. PALIS, 444 Date St., San Diego, Calif.

⁂

Providence, R. I., March 12, 1933.

DEAR VARIATIONS:

Your quotation, "Some music is so 'highbrow' it is entirely bald," expresses my opinion to the *n*th degree.

I am so pleased that I am venturing a current thought of my own, namely:—since the Government is calling in all gold, why not send in a few bars from Das Rheingold.

A. E. PEARSON.

⁂

Lying on my desk for several weeks, has been a prized little volume, Paul Bunyan, folk comedy in three acts, by Richard L. Stokes, published by G. P. Putnam's Sons.

The other day I got around to reading the book, and had a merry half hour chuckling at Mr. Stokes' quaint story, archaic in setting but broadly parodistic of our modern American civilization. He makes unabashed and vigorous use of our early vernacular in the telling of his tale, and his flight of fancy is as daring as his vocabulary.

If we had an American Marschner or Lortzing, a bully good satirical folk opera could be made from the Stokes play with practically no readjustment for libretto purposes.

⁂

The Dunbar News, New York City, March 11, 1933.

DEAR EDITOR:

My attention has been called to a letter which appeared in the Musical Courier of February 25 from Waldo A. Wade protesting against the treatment of the word "Negro" as a common noun or a common adjective as the case may be, instead of as a proper noun or a proper adjective. I note your statement that you are quite willing to rectify your typographical usage in this matter "in case there are other conscientious objectors who feel like the one from Chicago."

So, on behalf of the editorial and the business staff of The Dunbar News, I hasten to enter exactly the same objection and protest that Mr. Wade did.

You may be interested to know that The Dunbar News has been instrumental in persuading and convincing the editors of The Atlantic Monthly, the New York Times, Housing, the Saturday Evening Post, etc., etc., that as a matter of fact the present usage of the best writers and speakers of our language treats the word "Negro" as a proper noun or adjective as the case may be.

We earnestly hope and trust that you will be so good as to rectify your own usage.

In this connection, I call you attention to an editorial which appeared in The Dunbar News under date of December 2, 1931, which shows that, for example, the public schools of the City of New York have, thanks to their professional head, granted twelve million Americans of African descent a belated typographical emancipation.

ROSCOE CONKLING BRUCE, Editor.

⁂

Run, Little Chillun, by Hall Johnson, is a play with music now running at the Lyric Theatre, and eminently worth experiencing. The simple story of the piece, well acted by the Negro company, exerts its own appeal, but the chief attraction of the entertainment is the singing of the Hall Johnson Choir, in its various "spiritualized" numbers. These vocalists have been trained to a high degree of excellence in precision of attack, intonation, and enunciation. Most important of all, however, is the authentic atmosphere and compelling temperament which the Hall Johnson singers put into their delivery. No more able colored choir has appeared in New York.

⁂

Hastings-on-Hudson, N. Y., March 15, 1933.

DEAR VARIATIONS:

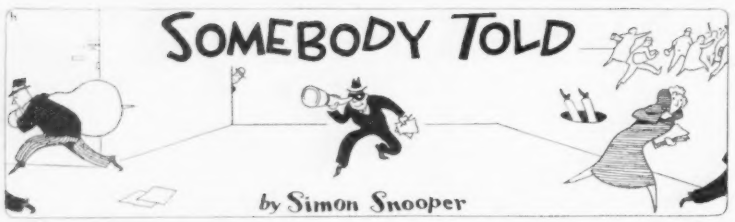
In my recent list of names (which you published) of violinists, I heard in Berlin during my twenty-two years residence there, I see that I neglected to mention quite a number of celebrated ones, and among these were curiously enough three old friends of mine—Arthur Hartmann, Josef Szigeti and Theodore Spiering. ARTHUR M. ABELL.

⁂

From Cesar Saerchinger: "A certain London lady theatre manager, so the story goes, had to conduct Queen Mary through a theatre. The orchestra struck up God Save the King, but remained seated. "Stand up, stand up!" whispered the manageress. Then seeing that she had been overheard by the Queen, she said: 'You see, Your Majesty, I do like our men to stand up when they play your 'usband's tune.' And now Queen Mary's husband has been pleased to approve a specially expression-marked version of God Save the King. It's a wise king that knows his own tune."

⁂

What has become of Prokofieff all of a sudden? A few weeks ago our New York concert programs teemed with the visiting Russian composer's music. Just because he has left town, are we no longer "standin' in de need o' Prokofieff?"



It ain't fair, it ain't fair. Jay-Thorpe, the Fifty-seventh Street ladies' emporium de luxe (no adv.) ran an advertisement in the New York Sunday Times of March 19 introducing "Snooper," who says, "Firmly believing myself the Pierrette type, I went in for a slithering dress of flat crepe with a great ruching of organdy around the neck. Brings out the oofla in you." I assure you it isn't me. I wouldn't be caught in ruching and as for flat crepe—now I ask you. All I know about clothes is that one must wear them. If Jay-Thorpe has a Snooper, he's no relation of mine. Imagine me or my brother wearing dresses—and particularly those that bring out "oofla." Down with Jay-Thorpe's Snooper—down, I say. Be a good dog.

* * *

Bert Riker and Horace Parmalee were the first mourners at a private weeping party. Here's hoping the wake will be worth attending, boys. I shall omit flowers. Ask them how much they were nicked. Their stories vary at each telling.

* * *

If all composers really depended upon their publishers for a living and inspiration to write and submit manuscripts, what a help would this new Boston publishing company be which asks for the reading of new material and then sends rejections back to the composer, collect! Isn't this a real encouragement to composers and doesn't it fire them with ambition to submit their works to publishers in general? I don't know, but I'm just asking.

* * *

There's a story going around about two singers, nice girls both of them, who are intimate friends. Carefully concealing the fact from each other, they applied for and secured an appointment for a Metropolitan Opera audition. As they are both artist-pupils of the same teacher, they did not tell their mentor, fearing that she might not approve, and in that case not sanction their appearances.

Imagine the embarrassment of these two girl friends when they went to the Met. to discover that their appointments followed each other and to make matters more nervous, dear teacher was present with another pupil in tow whose audition she was sponsoring.

Fortunately, however, the friends both sang exceedingly well and "teacher" was proud to death of them. All is forgiven, come home, is the moral of this tale.

* * *

Business is so bad among art dealers that Josef Stransky yells "Frische" every time he looks at a friend.

* * *

Ossip Gabrilowitsch is one of those hit by the banking situation in Detroit, but his sense of humor does not permit him to yammer.

"So long as I have my good right hand," he remarks; "to say nothing of my left. . . "

My left-handed cousin in Los Angeles writes me that although he shook mentally and physically during the recent Pacific Coast shudderings while sitting in the balcony at Szigeti's recital, the violinist's tremolo didn't increase by a hair. That's sound nerve for you, ye city dwellers who complain to house superintendents if more than one two-ton truck shivers the apartment in which you live. Also, says Cousin X, they breed real music-lovers in California, for only two listeners in the balcony abandoned their rapturous attention to Szigeti's playing and rushed for exits. Selah.

* * *

I could hardly believe my eyes when I saw Rosa Ponselle, Libbie Miller and Mr. and Mrs. Giuseppe de Luca drive away from the Isotta Fraschini warerooms in a brand new car. What ho, the bank moratorium! Hi-hi, was that gold hoardings in the little black bag de Luca carried? And who bought the car?

* * *

A. w. k. music critic in disguise was discovered at a concert by a friend. "What in hades are you doing here," was the first question the spy asked, "you can't be reporting on this flop?" "Oh, yes I am," was the prompt answer, "but I shall write under a *nom de plume* signing the article C. S. I." "And what does that mean?" "Can't stand it." Verily these editorial subterfuges increase.

* * *

I saw a Walter Kramer distributing verbal largess to a selected coterie of friends at the recent Philadelphia Orchestra concert. He didn't see me.

* * *

La Jeritza is looking particularly lovely and happy these days. The happiness is caused by the fact that offers galore are coming to her—for special opera, operetta, and concert performances in various American cities, European tours and moving pictures over there, and then, of course, she has her regular radio contracts in the U. S. A., and her standing membership at the Vienna Opera. It looks as though La Jeritza will not have to worry about her eats next season.

* * *

At the last Saturday afternoon Metropolitan Opera performance—about Tristan and his girl friend, my chum, "Marty" (Martinelli) sat lonely but industriously absorbed in Melchior's antics on the stage. You see, he has learned Tristan and never lets an opportunity pass to watch the way any Tristan drinks, loves, fights and dies. How soon are you going to do Wagnerian stuff for us "Marty"?

* * *

How come, Harold Bauer? You didn't mean to be clever, did you, when I heard you say to a friend with whom you were discussing current finances that "musical notes are sound." Two groans for that.

* * *

What was Johnnie McCormack doing with a score of Tschaikowsky's Manfred at the last Toscanini concert? Good heavens above, are we to have that guy mounting podiums with a stick in his hand? Sing, John, sing. Thataboy.

* * *

Marcella Sembrich was an eager audience all in her self at Winifred Cecil's Town Hall recital, when that attractive young woman rang the bell with her very first song. It was fun to watch Sembrich's pantomime as Winifred sang. She silently mouthed the phrases as they came from the singer. I almost had the feeling of listening to a ventriloquistic vaudeville act. From every indication, I should say that teacher completely approved of pupil.

* * *

Ernest Henkel is a true patriot of this land of the Red, White and Brew. Nothing daunted, on the first day of the bank holiday, he cashed any friend's check for any amount. Such is Ernie's belief in the nation. I forgot to ask him whether he charged a commision for cashing the checks.

Is it time to turn over, Minnie?

From Our Readers

News, Always News

Chelsea, England, February 17, 1933.

To the Musical Courier:

I cannot say how delighted I am in my old age (seventy-one) to receive the Musical Courier regularly. It is my chief, almost my only, means of keeping in touch with old friends. For few of the many come to England nowadays.

I have just enjoyed a hearty laugh over your editorial, A Queen of Song. H. E. Wortham was a discovery of mine and was appointed by me to my staff while I was still musical editor of the Daily Telegraph.

Yours very cordially,
ROBIN H. LEGGE.

P. S.—No London journal that I saw announced the death of Clarence Whitehill and Van Rooy. I got my sad news from the Musical Courier.

You're Welcome, Museum!

The Toledo Museum of Art,
Toledo, O., February 27, 1933.

To the Musical Courier:

The trustees of the Toledo Museum have noticed with interest and gratification the publicity which you have given to our institution in connection with the opening of its recently completed buildings.

At the annual meeting of the trustees I was directed to express to you the appreciation of the trustees for the space which you have devoted to the Toledo Museum. We all feel that in the construction and operation of this institution we are doing an important work for both the artistic and civic interests of our community.

We deeply appreciate the notice which you have taken of our opening.

Yours sincerely,
BLAKE MORE GODWIN, Director.

In Honor of Foote

New York, N. Y.

To the Musical Courier:

I have just read with considerable appreciation and satisfaction the article about Arthur Foote, composer, which appeared in the Musical Courier of March 4 and which expresses so felicitously your homage to him on the occasion of his eightieth birthday.

Let me also express my sincere love and admiration. Mr. Foote has reason, every reason to be proud and happy over the way he has spent those eighty years and what he has accomplished during that period. The American public and all American composers especially, are grateful to him for the increased honor and prestige which he brought to them. He has lived up (always) to the high standards and ideals adopted at the outset of his career, and all of us deeply appreciate the nobility and beauty and the sanity of his compositions in all forms. I remember well my first reading of Go, Lovely Rose, over forty years ago. It appeared in one of my lessons during this past week and I found that it had the same originality, the same beauty and the same exquisite taste as at my first reading. All Mr. Foote's work is like that; he will leave a noble memorial behind him. May that be far, far away from him. May there be many years of Indian summer for him.

With all cordial greetings and best wishes for the continued success of your splendid journal, believe me,

Faithfully yours,
VICTOR HARRIS.

OBITUARY

Arnold Mendelssohn

BERLIN.—Arnold Mende'ssohn, German post-romantic composer, died in Darmstadt at the age of seventy-four. He was the son of a cousin of Felix Mendelssohn, and his most valued works are those written for the Protestant Church. He also wrote many songs and chamber music works, as well as symphonies and operas. He was a member of the Prussian Academy of Arts, a professor of music in the high schools of Darmstadt, and an honorary Ph. D. of the University of Heidelberg. P. R.

Alfred F. Seligsberg

Alfred F. Seligsberg, a director and counsel for R. H. Macy & Co. of New York, and for many years counsel to the Metropolitan Opera Association and various of its artists, including Caruso, and former attorney for the Musical Courier, died at his home in New York on March 17. He was sixty-four years old. A graduate of Harvard in 1890 and of Columbia Law School in 1893, Mr. Seligsberg was a leading member of the New York bar. He was also known as an authority on art, music and the theatre.

Dr. Edward I. Keffer

PHILADELPHIA, PA.—Dr. Edward Iungerich Keffer, one of the founders of the Philadelphia Orchestra, and vice-president of the Music Fund Society of Philadelphia, died here on March 17 at the age of seventy-one. Dr. Keffer, a dentist, was also a talented violinist and was concertmaster of the Philadelphia Symphony Society until it merged with the Philadelphia Orchestra in 1900, after which he became a director of the resulting organization. He had a wide acquaintance among musicians and was the possessor of a noted collection of early American music and foreign compositions. He leaves a son and a daughter. P.

Violet Hart

NEW ORLEANS, LA.—Violet Hart, lyric soprano, died here on March 9. Miss Hart was prominent in New Orleans music circles, being particularly active in philanthropic musical work, through which she was instrumental in securing the services of prominent music teachers for students in Hart had resided for a number of years in institutions and tenement districts. Miss California, where she was president of the Pro Musica Society in Hollywood and Los Angeles, and served as a member of the Hollywood Bowl committee. This season she assisted in organizing the New Orleans Music Club here. Although Miss Hart did not enter professional concert work, she appeared with foremost artists. She was identified with almost every New Orleans music enterprise undertaken during her career.

Edwin Francis Hyde

Edwin Francis Hyde, lawyer, banker, and president of the New York Philharmonic Society from 1888 to 1901, died at his home in New York on March 19. Mr. Hyde was a man of varied interests throughout his long life. His library held the scores of great musical composers, and during his frequent trips to Europe he made the acquaintance of many foreign musicians whom he brought to America to appear with the Philharmonic. These included Wassily Safonoff, Felix Weingartner, Max Fielder, Edward Colonne, Wilbach and others. He was a fellow of the Philharmonic Society of London, and a friend of Tschaikowsky and Theodore Thomas.

A Civil War veteran, Mr. Hyde had also enjoyed a distinguished legal career, and served as vice-president of the Central Trust Company. He was president of the American Bible Society and a trustee of the Princeton Theological Seminary. Surviving are two brothers.

Margaret McClorey Pace

CINCINNATI, O. — Margaret McClorey Pace, former singer, faculty member of the Cincinnati Conservatory of Music, and head of music of the Covington, Ky., schools, who had retired from active duties about eight years ago, recently died in this city. Mrs. Pace was a graduate of the Cincinnati Conservatory and of the Thomas School of Detroit. During her married life she lived in Jacksonville and Palatka, Fla., but returned to Cincinnati after her husband's death. Following her retirement she made her home in the South with her daughter, Mrs. Arthur Corcoran. At the time of her death she was visiting another daughter, Mrs. Fred T. Merrill of this city. C.

Mrs. Ernst Perabo

BOSTON, MASS.—Louise E. Perabo, a nurse during the World War and the widow of Ernst Perabo, pianist, died here on March 15. Mrs. Perabo was a singer and had appeared with her husband, both in America and Europe. For her services during the war, she was several times decorated by the Italian Government and the Italian Red Cross.

Roger P. Conklin

HUNTINGTON, N. Y.—Roger P. Conklin, for thirty-three years organist at the Central Presbyterian Church here, and a member of the National Association of Organists, died on March 9. Mr. Conklin was fifty years old. For thirty years he had been secretary and treasurer of the Huntington Lumber and Coal Company. H.

Tommaso Montefiore

ROME.—Tommaso Montefiore, composer, died here on March 13. Mr. Montefiore, who was eighty-one, was known for his operas, especially the one entitled Cecilia. He was an honorary member of the musical academies of several countries. X.

Anna M. Tuttle

BROOKLYN, N. Y.—Anna M. Tuttle, prominent in club and musical circles of Brooklyn, died at her home here on March 8. Miss Tuttle was a member of the Froebel Chorus, on whose literature committee she served. She taught banjo, harp and mandolin. B.

Robert F. Ostrom

MIDDLETOWN, N. Y.—Robert F. Ostrom, former member of the choirs of the Cathedral of St. John the Divine and of Trinity Church, New York, was killed on March 13 in an automobile accident here. Mr. Ostrom had become a resident of this city. M.

Edwin L. Gardiner

BOSTON.—Edwin L. Gardiner, director of music at Perkins Institution for the Blind, died here on March 9. Mr. Gardiner had maintained his connection with the Perkins Institution for thirty-five years.

Miscellaneous Concerts and Musicales

New York Oratorio Society in Riverside Church

A program of ancient and modern music for the church was given on March 9 by the Oratorio Society of New York (Albert Stoessel, conductor), at the Riverside Church, New York. Alfred M. Greenfield, assistant director, led the chorus in Franck's setting of the 150th Psalm and his own composition, Blessed be Thou, Lord God of Israel, an impressive and expertly constructed piece. The organist of the evening, Hugh Porter, was joined by Mr. Stoessel as violinist in two soli for violin and organ—Goldmark's Air from the Concerto and Chaconne (Vitali). The combination of instrumental color and individual musicianship was a felicitous one. Mr. Stoessel's full, pliant tone complementing the sonority and richness of his companion's playing. Mr. Porter further displayed his gifts in a Bach prelude and fugue and in Jongen's Chant de May and Mulet's Thou Art the Rock. Choral numbers under Mr. Stoessel's leadership included motets by Palestrina and Brahms, Lotti's Crucifixus, Bach's From Heaven on High, and four choruses from Mendelssohn's St. Paul. The choir was at its best, responding to Mr. Stoessel with swelling and even tone and meticulous obedience. The huge church was filled with an audience, who, deprived of the privilege of applause, showed their appreciation by close attention. M. L. S.

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Music Society of New York Concert Enlists Notables

The fifth benefit concert of the Music Society of New York (Clara Dellar, director), was held at the Gotham Hotel, New York, on March 7. Jeanne Soudeikine, dramatic soprano, Barre-Hill, baritone, Frank Kneisel, violinist and Frank Chatterton, accompanist, were the artists. Miss Soudeikine, in the aria from Weber's Oberon, Strauss' Zueignung, and songs by Pierne, Respighi, Guion, Hughes and La Forge, disclosed a voice of wide range and power, rich in quality and well schooled. Her interpretations were artistically convincing, whether in the descriptive Le Moulin or La Forge's stirring number, Hills. Mr. Kneisel's contributions, in two groups, were Moskowski's Guitarre, Wieniawski's Polonaise in A, Sarasate's Zigeunerweisen and numbers by Bloch, Ries and Gluck-Kreisler. His technical dexterity and brilliance were amply revealed as well as depth of feeling and expressive shading. His tone is full, rich and flexible. Barre-Hill's outstanding pieces were Deems Taylor's The City of Joy, an excerpt from Gounod's Faust and Zaza Piccola Zinzara, from Leoncavallo's Zaza. He has voice of comprehensive scope, in both the tonal and expressive sense, and he has temperament and a dramatic flair. Frank Chatterton was an excellent and artistic accompanist. O.

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Chamber Music Series at Mannes School Ends

The Perolé String Quartet gave the third and last of the Sunday afternoon chamber music concerts of this season at the David Mannes Music School, New York, on March 5, playing the C minor quartet of Brahms, F major quartet by the contemporary Italian, Rietti, and the A major quartet of Schumann. The first as well as the third concert in the series was presented by the Perolé group, and the intermediate program was given by the Stradivarius Quartet, assisted by Frank Sheridan, pianist. The chamber music concerts have been a regular part of the season's features at the Mannes School for a number of years.

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Tales of Hoffmann by Lund Forces at Shakespeare Theatre

The Charlotte Lund Opera Company gave an excellent performance of Offenbach's The Tales of Hoffmann at the Shakespeare Theatre, New York, on March 11, with the assistance of the Aleta Doré Ballet. The theatre was packed with expectant, well behaved children whose "Ahs" when the lights went down for the beginning of the first act proved how much they enjoy Mme. Lund and her band of talented singers. As usual, Mme. Lund explained in her convincing manner, the action of each scene and the response that she received must indeed be gratifying to her.

The cast was as follows: Hoffmann, Kurtis Brownell; Olympia, Berenice Alairé; Julietta, Mollie Taylor; Antonia, Ethel Bennett; Dapertutto and Crespel, Arthur Van Haelst; Nicklause, Marion Cox. Many of these young singers have appeared with the company in other operas. Outstanding were Mr. Van Haelst, who possesses a fine, virile baritone voice, well schooled and produced. He acts well. Miss Bennett's beautiful, dramatic soprano is easily produced and has a flowing tone. She had poise and her stage business was well conceived. Miss Taylor, a newcomer, revealed a good soprano voice of resonance and power, while Miss Alairé's coloratura was heard to considerable advantage. Miss Cox, also a familiar figure, again delighted with her singing. Mr. Brownell handled the part of Hoffmann with skill.

The ballet proved a delightful feature of the morning's entertainment, particularly amusing being the dancing of the youngsters who looked no bigger than Kewpie dolls. J. V.

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Sue Harvard Gives Song Recital

Sue Harvard, soprano of the Marble Collegiate Church, New York, gave a recital for the benefit of the Church Camp for Girls, at the A. W. A. Club, New York, March 7, assisted by Alexander Hackel, violinist and Emily H. Avery, accompanist. Large attendance reflected the interest, and growing applause the pleasure of her hearers in Miss Harvard's vocal offerings. There was definite character in all she sang, including The Dashing White Sergeant (Bishop), the Norwegian Echo Song, songs in German by Schumann and Schubert, and, as the artistic climax, the aria from Il Re Pastore (Mozart). It Is Night, by Jennie Prince Black, brought recognition to the composer, and Hey Diddle Diddle (Hughes) had to be repeated. Mr. Hackel played a solo, Borowski's Adoration, and obbligati, and Miss Avery shared appreciation with Miss Harvard for her sympathetic accompaniments. F. W. R.

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Pollikoff Is Guest Soloist

Max Pollikoff was guest soloist at a concert given by the students of the New York Schools of Music on March 5 at Carnegie Hall, in which many of the talented young students of the school were heard in solos and in the school's large orchestra. Mr. Pollikoff's selections were Bach's Air for the G String, Wieniawski's Polonaise Brilliante, and Nocturne, one of his own compositions. He played with his customary skill and mature interpretative power, achieving tones of richness and clarity. The orchestra was heard in the Leonore Overture No. 3 of Beethoven and in the Saint-Saëns Danse Macabre. A large audience greeted the soloist and the young musicians enthusiastically. A. S.

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Alfred Herskowitz and Gladys Gladstone Program

Gladys Gladstone, blind pianist, and Alfred L. Herskowitz, baritone, collaborated in a recital at Steinway Hall, New York, on March 5, under the auspices of the Music Teachers and Students Advisory Council. The pianist played Liszt's B minor ballade in bold and effective fashion. She performed the Mendelssohn Variations with clean-cut technic and spontaneous style, and later gave Chopin pieces with further demonstration of poetic insight. Mr. Herskowitz showed a voice of power and resonance in oratorio numbers by Handel, and sang the air from Hérodiade (Massenet) with deep feeling; his concluding items were by Beethoven, Secchi and Rubinstein. Harletta Thrasher played efficient, supporting accompaniments. The Advisory Council should receive more general support as to attendance.—F. W. R.

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Rose Resnick in Piano List

Rose Resnick, blind pianist, was heard in recital at Steinway Hall, New York, March 12, before a crowded house. She gave a program of Bach, Haydn, Brahms, Chopin, Casella and Dohnányi pieces. Singing touch and bright staccato characterized her performance of the Brahms Intermezzo and Capriccio. There was dramatic feeling in a Chopin nocturne (C minor), and clear-cut outline, with feeling for phrase, in his study in G flat. Casella's Seven Children's Pieces, containing many original musical thoughts, brought her well-earned appreciation. F. W. R.

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May Stone Educational Opera Class Heard

The May Stone Educational Opera Class, an ambitious and competent group, was heard in Roerich Hall, New York, on March 11, presenting Cavalleria Rusticana, preceded by scenes from The Marriage of Figaro. The former was given with a complete cast, chorus, costumes and scenery, and the singers in the Mozart excerpts were dressed in character. Edoardo D. Anghinelli was at the piano, and there was a small orchestra. Soloists in The Marriage of Figaro were Christine Cauldwell (Countess Almaviva), Betty Wayne (Susanna), Ethel Kritz (Babarina) and Ettore De Lara (Count Almaviva). Tina D'Auria, scheduled to sing Cherubino, was prevented by illness in her family, and her place was taken by Mimi Petrone. The Mozart music was set forth in lively and tuneful fashion by the singers, all of them slender and youthful and at home in their roles. The applause was cordial and appreciative.

Cavalleria Rusticana brought Erna Miru as Santuzza, Corinne Petrone (Lola), Signor Gervasi (Turiddu), Etta Shapiro (Lucia) and Mr. De Lara (Alfio). The production reflected much credit on Miss Stone's artists. Each character sang with poise and assurance, and the quality of the voices was uniformly pleasing. The stage action was smooth and well-conceived. The audience, which crowded the hall, was lavish in applause. The program listed as members of the ensemble Marion Burroughs, Laura Ellis, Dorothy Green, Helene Hammond, Alice Lea, Mimi Petrone, Etta Shapiro, Constance Smith, Elise Millaine, Ruth Weiss, Salomea Zelnik and Annette Vadler. The men's chorus was from the Opera Guild. Mr. De Lara was a guest artist. M. L. S.

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Zilberts' N'ginoth Yisroel Given

A service for Sabbath evening, N'ginoth Yisroel, by Zavel Zilberts, was given at Temple Israel, New York, on March 3 under the direction of the composer, with Frank Ward at the organ and Cantor Joseph Wolfe as soloist. The service, which may be compared to the festival service of the Protestant Episcopal Church, has eleven numbers with three others that are optional. It is written in churchly style by one who is well versed in the traditional melodies of the ancient Jewish synagogue, one of which is cleverly introduced in the V'shomru. In the handling of the voice parts and the supporting accompaniments Mr. Zilberts reveals craftsmanship of a high order. Passages of dramatic intensity are heard in juxtaposition to a reverential prayer, like Let the Words of My Mouth—a beautiful collect. While the work is not difficult, it is what might be termed thankful and impressive. The chorus of seventy-five voices entailed in its presentation was nicely balanced, well trained and produced a good quality of tone with ample volume when necessary. Cantor Wolfe has a sonorous baritone voice of wide range and power. Mr. Ward, a musician of large experience, was at the organ. B.

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Dickinson Resumes Special Programs

Clarence Dickinson, Mus. Doc., has resumed his annual Lenten Friday noon hours of music at the Brick Church, New York. On March 3, all the music was by Wagner, with Rachel Morton, soprano and Phyllis Kraeuter, cellist, contributing much appreciated solos. It would seem that the Wagner music is especially suited to the organ, for Dr. Dickinson created the mood of the prelude to Tristan and Isolde, as well as excellent orchestral reproductions. His registrations of the prelude to Parsifal, the Forest Murmurs and his accompaniments were equally effective. Dr. Dickinson announced special music during Lent, beginning with The Messiah, March 6, followed on successive Sundays by Verdi's Manzoni Requiem; Coleridge-Taylor's Atonement; Bach's St John and St. Matthew Passions, with distinguished soloists, and chorus. F. W. R.

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Rock Ferris at Wanamaker Auditorium

Rock Ferris, pianist, was heard in recital at Wanamaker Auditorium, New York, on March 14, before a well-filled and appreciative house. Opening his program with the Bach Chromatic Fantasy and Fugue, Mr. Ferris proceeded through Schumann's Carnaval suite, pieces by Infante and de Falla, his own arrangement of the latter's La Danza de La Vida Breve, two Chopin items and Liszt's St. Francis Walking on the Waves. This pianist possesses a varied and comprehensive talent, his powers of expression being equally effective in every type of music he essayed. His execution is crisp and incisive, but there is no hint of heavy-handedness in his touch. On the contrary, there is elasticity and buoyancy even in the sonorous effects which his technic commands. Interpretatively, he has imagination and sensitive feeling, combined with a good taste which keeps him in conformity with tradition. Applause was plenteous throughout the program, rising at the last to such proportions that the pianist had to grant encores. M. L. S.

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New York College of Music Faculty Event

Members of the faculty of the New York College of Music (Hein and Fraemcke, directors) gave a chamber concert at Wanamaker Auditorium, New York, March 7. Piano solos were played by Edward Weiss, violin solos by Marshall Moss, and cello by William Ebann. The artists united in Beethoven's trio, op. 11, as the opening item of the program.

CONCERT PROMOTION

Direct Advertising by Mail The All-Important Item of Postage

By F. C. SCHANG

F. C. SCHANG

IN accordance with the sound and economic custom of show business, an attraction supplies its own advertising material to local points when on tour. Thus, the local concert manager is encouraged to order a quantity of circulars to assist him in selling tickets for each concert, and these are gladly supplied by the artist as a contribution toward making the campaign a success. Occasionally, alas, the packages of these circulars are not put to the purposes for which they are intended. Often in the course of the writer's peregrinations he has come upon an unopened package of 1,000 circulars used by the local manager for a doorstop. Later on, the manager will complain that the artist did not draw.

The unopened bundle of circulars lying under a desk or the stack of 500 circulars in the manager's anteroom where twenty-five would have sufficed, give evidence of a campaign carelessly planned and of opportunities overlooked. When ordering circulars the local manager should know exactly what he is going to do with them. A portion of them he may have arranged to distribute without cost to himself by use of various strategems discussed in the last two articles. The major portion, however, he will probably want to mail direct to customers and prospects in an envelope bearing his own imprint. Having decided on the number that he will mail, his next problem is the amount of postage that he is willing to pay.

With the cost of first class letter postage at three cents, few managers will find they can afford to mail a single concert circular at this rate. Even if accompanied by a form letter and an order blank and perhaps a reply envelope, the local manager will hesitate at paying three cents if the list is a very large one. Most managers, therefore, prefer to mail as third class under the one and one-half cent rate, in an unsealed envelope.

At this time it may be pertinent to quote from the postal regulations, whose definitions do not always follow Webster or Funk & Wagnalls:

"A circular is a printed letter sent in identical terms to several persons. It may bear a written or typewritten or handstamped date, name and address of person addressed and of the sender and corrections of mere typographical errors. When a name (except of addressee and sender) date (other than of the circular) or anything else is hand or typewritten on the body of the circular for any other reason than to correct a genuine typographical error, the circular is subject to first class rate, sealed or unsealed."

Thus, within the meaning of the postal law, a form letter, an order blank, a circular and a return envelope are all circulars.

Now there is a way of still further reducing the postage rate for bulk lots of identical pieces of third class matter. These may, to quote again the postal regulations:

"after the necessary permit under the provisions of Section 435½ Postal Laws & Regulations in quantities of not less than 200 pieces, be mailed at the rate of one cent a piece. Postage may be prepaid in money without stamps affixed or with precancelled stamps, or the matter may be enclosed in government precancelled stamped envelopes."

Local managers are advised to assemble all the pieces of literature in the envelope proposed to be used and take them to the post office in advance of the mailing, to verify that the matter is acceptable as third class and does not overweigh the amount of postage budgeted. Care should be taken to present the sample piece of mailing matter exactly as it later will be supplied in bulk, even to addressing the envelope. There have been cases in the past where the mere weight of the ink on the envelope and the weight of the ink for the address on the letter and the signature of the sender, have been sufficient to cause the mailing to become overweight.

Not less than 200 pieces may be mailed under the bulk rate third class, nor may the rate for any single piece be less than one cent.

Now, there is one piece of literature which ought to be addressed annually to the customers and prospects of a concert manager in any given town for which the three cent postage rate is advised. If the concert manager presents a course, as most do, then this piece of literature is the circular which he himself prints at his own expense, describing the attractions for the coming season and soliciting advance subscriptions. Often this circular may require double postage because it contains a letter and an order

(Continued on page 30)

Hitlerites "Purify" German Music

BERLIN.—Swiftly following on Adolf Hitler's triumph at the polls, has come the first of his promised "cleansing" of German music. The broadcasting of Negro jazz from German radio stations has been forbidden. Furthermore, the contracts of all the Jewish professors and teachers at the State High School for Music, with one exception have been cancelled. Most of the Jews holding positions in the German Federal Broadcasting Company had already been dismissed.

P. R.

Elizabeth Hipple in Philadelphia Recital

PHILADELPHIA, PA.—Elizabeth Hipple, young Philadelphia pianist and pupil of Alberto Jonás, was heard in recital in the Academy of Music foyer, March 2. The Mozart sonata in G, played with delicacy and finesse, was followed by the Bach organ fantasia and fugue in G minor, transcribed for piano by Liszt. In this Miss Hipple evidenced thorough grasp of the huge pattern of the work. The Brahms Ballade in D and the Brahms Variations on a Theme of Paganini were excellently performed. Six compositions for piano by Mr. Jonás were presented for the first time in Philadelphia and proved fascinating. They included Evocation, Humoresque-intermezzo, Nocturne, Valse Espanol, Chant du Soir and Marche Militaire, with interpolation of Marches Militaires Nos. 1 and 2 of Schubert freely arranged. These are comprehensive in their pianistic demands, the first calling for great breadth, while the second is dainty, humorous and brilliant. The third summons a rich melody touch, and the fourth is technically brilliant, the fifth quietly melodious, while the final one is a *tour de force* of technical skill. Arensky's Pres de la Mer and Liszt's St. Francis Walking on the Waves closed the program. The audience was enthusiastic, and prevailed upon the pianist to grant three encores.—M. M. C.

Southern Seminary Club and Soloists Heard in Programs

BUENA VISTA, VA.—Southern Seminary presented the Glee Club and solo members of the classes in voice and piano in concert February 21 in the auditorium, under the direction of Badrig Vartan Guevchenian. Compositions of Pergolesi, Ponchielli, Donizetti, Ferrari, Liszt, Gretchaninoff, Paderewski, and American composers, Harker, MacDowell, Cadman, Rogers, Spross, Hawley, Shelley and Burleigh were on the program. The Glee Club will give a program of Easter music at the annual vesper service in April, also the annual concert in Roanoke, preceded by an afternoon broadcast. Pupils of Mr. and Mrs. Guevchenian who have appeared in concerts during the season and have been heard over the radio are Margaret Durham Robey, Clara Jefferies, Annie Parks Moore, Beatrice Rindfusz, Lois McGuire, Margaret Armstrong, Jane Broadfoot, Margaret Dillard, Ruth Conaway, Dorothy Birch-Field, Elizabeth Ann Williams, Grace Tumbridge and Charlotte Dimmick.

Mr. Guevchenian has also organized a Chaminade Choral Club from the Women's Club of Buena Vista, which meets Thursday evenings at the Community House.

Amy Ellerman in Oratorios

Amy Ellerman, contralto, was heard in joint recital with Ethel Tozier, solo pianist and accompanist, at Hotel Beechwood, Summit, N. J., on February 5. On Ash Wednesday she sang Rossini's Stabat Mater at the Church of the Ascension, New York (Jessie C. Adams, director.) Miss Ellerman is already engaged for The Messiah at Syracuse University next season, under the direction of Dr. Howard Lyman.

Recent Engagements of Stuart Ross

Stuart Ross' concert schedule since February 1 has been a full one. The accompanist has appeared in concert with Rosa Ponselle in Baltimore, at the Waldorf-Astoria Hotel, New York, in Kansas City, at the White Plains (N. Y.) County Center, and at the Inaugural Concert in Washington, D. C. Mr. Ross played for Sonia Essin, George Morgan and Viola Philo at the Essex Morning Musicales, New York; and for Marion Cox at her New York début recital at the Barbizon-Plaza concert hall. He accompanied Lewis Emery at his musicale in the Lombardy Hotel, New York, and was also at the piano for this artist at Exeter Academy. Mr. Ross played for Earl Weatherford and Foster Miller at the Glen Ridge (N. J.) Woman's Club; and for the Knickerbocker Singers Male Quartet at their monthly appearance on the Jack Frost radio hour. In addition to these activities, Mr. Ross continued his work as coach in New York and his teaching at the Emma Willard School, Troy, N. Y.

Mme. Schoen-Réne Writes Series of Articles

Mme. Schoen-Réne of New York, teacher of singing and member of the faculty of the Juilliard Graduate School of Music, is the author of a series of articles (released March 12 by a newspaper syndicate), called Do's and Don'ts for Singers. These will later be collected, with other material on musicianship and singing, and incorporated into a small book. Recently, four articles by Mme. Schoen-Réne on the present musical situation in Europe, were published by the same syndicate. The Memoirs of Mme. Schoen-Réne's life are soon to appear, and are to include a picture of the "golden era" of singing in America and Europe, and stories of her meetings with Brahms, Clara Schumann and others. The book is also to contain recollections of her association for twenty-two years as singer and teacher with Mme. Viardot-Garcia, vocal pedagogue.

New York Little Symphony in Concert Performances

The New York Little Symphony (Hans Bruno Meyer, conductor) is to present a series of three Tuesday afternoon musicales at the Hotel Plaza, New York. The dates are March 28, April 25 and May 16. At the first of these, Paul Leyssac will recite Brissot de Warville by Mrs. Townsend Phillips, to a musical setting especially composed by Mr. Meyer. The New York Little Symphony was founded in 1931 as a model upon which to base the establishing of similar little symphonies throughout the United States. The aims of the organization are to create new opportunities for American conductors, instrumentalists and composers, and to give other cities, especially smaller communities, the opportunity of hearing symphonic music. An extended series of concerts is planned for next season by the New York Little Symphony.

The honorary committee of patrons and patronesses includes: Mrs. Francis B. Thurber, Jr., chairman; Mr. Albert Morris Bagby, Mrs. George W. Bartholomew, Marquesa de Belmonte de la Vega Real, Mr. Lawrence Smith Butler, Miss Kitty Cheatham, Mrs. F. Kingsbury Curtis, Mrs. Thomas Alva Edison, Mrs. F. Taylor Evans, Mrs. John Henry Hammond, Mrs. Ejnar Hansen, Mrs. Morin Hare, Mrs. Ripley Hitchcock, Mrs. Legrand Lockwood, Miss Angela Morgan, Mrs. J. Osgood Nichols, Mrs. Alton B. Parker, Miss Anne Depew Paulding, Mrs. Townsend Phillips, Mrs. Arthur Poillon, Mrs. Arthur Frederic Schermerhorn, Mrs. Edwards Spencer, Mrs. Hokan Bjornstrom Steffanson and Mr. William Matheus Sullivan.

Joseph F. Wagner, Composer, Conductor and Pianist

Joseph F. Wagner, for nine years conductor of the Boston Civic Symphony Orchestra, which he founded in 1925, is a musician of wide attainments. A prolific composer—the range of his creative talent includes orchestral and choral works, various chamber combinations and writings for solo-voice—he has served as organist in many churches and has been on the faculty of Boston and Rutgers universities. In 1923 he

JOSEPH F. WAGNER

was made assistant director of music in the Boston public schools, as well as supervisor of bands and orchestras. He has appeared as piano soloist in many of the large cities.

Mr. Wagner's entire education was received in America. He is an honor graduate of the New England Conservatory of Music, and has studied piano with Felix Fox and composition with Frederick S. Converse and Alfredo Casella. He has received the Endicott Prize awarded by the New England Conservatory for his symphonic poem, The Blind Girl of Castel-Cuille. This work had its first performance by the People's Symphony Orchestra of Boston (Mr. Wagner conducting) in 1926. In 1928, he led the Boston Symphony Orchestra at a "pop" concert in his Divertissement, a theme with four rhythmic variations for full orchestra.

Other compositions of Mr. Wagner have received numerous performances by the MacDowell Club of Boston, the People's Symphony Orchestra, the Flute Players Club, the New England Conservatory groups, and other organizations.

On March 1 of the present season, Quinto Maganini conducted the Sinfonietta of New York in Mr. Wagner's Rhapsody for piano, clarinet and strings, at their concert in Town Hall, New York.

Tollefsen Trio in Brooklyn

The Tollefsen Trio's program of chamber music, given at the Brooklyn (N. Y.) Academy of Music for the Institute of Arts and Sciences, March 14, was heard by an attentive audience. Smetana's trio in G minor, op. 15, was played with its melodious moments well to the fore; the original but simple agitato movement was pleasing. Goossens' Five Impressions were effective, the graceful, esoteric dissonances and rhythms chaining attention. The imitation of chimes during The Village Church and the joyousness of At the Fair were high points in the performance. Francis Rehman, viola, joined the trio in the piano quartet by Schumann, in which a climax of artistic playing was reached. Recalls after the various movements and works showed the deep appreciation of the audience.

F. W. P.

I SEE THAT

A benefit concert will be given this evening (March 25) at Community Church, New York, for the Community Church Mental Hygiene Clinic. Rafael Diaz of the Metropolitan Opera Company, Max Rosen, violinist and Clarence Adler, pianist, have contributed their services.

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The Chinese Roerich Association, one of the fifty-five branches of the Roerich Society of New York, has arranged a program of Chinese music for tonight (March 25) at Roerich Museum. Performers include Dr. Y. R. Chao, director of the Chinese Government students in the U. S. A.; his daughter, Chao Chin-Na; Chao Ai-Hui, Chester Su, Chun-Han, and Liu Shu-Lu, who is related to General Bawan Shew, commander of China's air force. The program includes folk songs, workmen's songs, lyrics, choral singing, opera in costume, and instrumental music.

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Hans Merx gave a program of classic Lieder at New York University, March 10, featuring songs by Schubert, Schumann, Franz, Brahms and Wolf, with Charles Pantley at the piano. The recital was under the auspices of the department of German literature of the university.

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Stell Andersen and Silvio Scionti, duo pianists, were heard in a program at the Teachers Association Meeting in Town Hall, New York, March 10. They repeated several of the numbers heard recently at their Town Hall recital, including Louis Victor Saar's arrangement of the Bach Chaconne, a Chopin rondo and Malagueña by Lecuona.

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Nevada Van der Veer, contralto, sang in Beethoven's ninth symphony with the Boston Symphony Orchestra in that city, (under Serge Koussevitzky) in February.

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Gloria Viggiano and Vivian Landey, pupils of Misses Gibbes and Hopkins at the Music Education Studios, New York, merited prizes at the New York Philharmonic-Symphony Children's Concerts, Carnegie Hall, New York, March 18. The first-named received an award for the fourth consecutive year.

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Mr. and Mrs. Arthur Moulton Allen (Martha Baird) of Providence, R. I., on February 25 attended the last state reception given at the White House by President and Mrs. Hoover. Mr. and Mrs. Allen were the guests for the week-end of Mr. and Mrs. John Jay Hopkins. Mr. Hopkins was special assistant to Ogden Mills in the Treasury Department under the Republican administration.

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Sonia Sharnova, contralto, was soloist with the Association of Commerce Glee Club at Wilmette, Ill., February 17. Among her forthcoming engagements is one in Paterson, N. J., April 13. Miss Sharnova is to be heard over the air on one of the Swift Garden hours.

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Cities to hear Jeannette Vreeland, soprano, in the near future include Fairmont, W. Va. (April 3); Wheeling, W. Va. (April 4) and Nashville, Tenn. (April 7).

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Salvatore De Stefano, harpist, assisted by Devora Nadworney, contralto of the Chicago Civic Opera Company, will give a recital tomorrow (March 25) at Steinway Hall New York.

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Jacques Fray and Mario Braggiotti, two-piano artists, will give a recital in Memorial Hall, Providence, R. I., March 31.

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Lisa Roma, American soprano, begins a tour of the Middle West the latter part of March. She will sing at Carleton College, Northfield, Minn., on her way to the coast.

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Melzar Chaffee, director of the Music School Settlement, New York, presented Eugene Seaman, twelve years old, in the Dalton School auditorium, New York, February 26. This was the second in a series of musicales given by young musicians for young people. The proceeds went to charity.

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Marie Miller was harp soloist for the Woman Pays Club on February 21 at the Gotham Hotel, New York.

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Dan Gridley, tenor, includes among his March engagements a concert for the Newark (N. J.) Music Foundation. He will also give a concert in Greenville, S. C., and is one of the soloists for the New York Oratorio Society's performance of the Bach B minor mass in Carnegie Hall, New York, May 2 (Albert Stoessel, conducting).

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Paul Althouse, tenor, gave a recital on March 10 in Portland, Me., under the auspices of the local Community Concerts Association.

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Ruth Shufro Strauss was presented on March 10 in a piano recital at Steinway Hall, Philadelphia, by George F. Boyle. Her program included Mr. Boyle's own Habanera, as well as music by Bach-Busoni, Beethoven, Chopin, Rachmaninoff and Debussy.

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Marguerite D'Alvarez, opera and concert contralto, arrived in New York March 8, on the SS. Champlain.

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Hugh Porter, organist at the Second Presbyterian Church, New York, was soloist at Riverside Church in March, playing the Saint Anne's fugue (Bach), Chant de May (Jongen) and Thou Art the Rock (Mulet).

* * *

Boris Levenson's Dreams and Danse Orientale were recently performed by the String Ensemble of Pittsburgh, Pa. (conducted by Oscar Blanco).

* * *

Ernesto Berúmen, pianist and teacher, who has been delivering a series of lectures at the La Forge-Berúmen Studios, New York, will give his fifth and last lecture of the season on April 5. The subject is Musical Training in Europe and America. Several of Mr. Berúmen's artist-pupils are to appear in a short piano recital after the lecture.

* * *

Guido Ciccolini, tenor, is giving a program at The Barbizon, New York, on March 30, singing excerpts from L'Elisir d'Amore and Tosca, and songs by Tosti, Debussy, Moya and Cortese. Gertrude Burke, cellist, is the assisting artist.

* * *

Grace La Mar, contralto, appeared on March 7 at the Hotel Plaza, New York, in recital with Frederick Jagel, tenor of the Metropolitan Opera Company. Mr. Jagel sang a group of Lieder and Miss La Mar was heard in numbers by Brahms, Mahler and Strauss.

* * *

Marie Powers, contralto, sang the role of Amneris in the Associated Artists Opera Company's performance of Aida on March 2.

* * *

William A. C. Zerffi will present Mary Louise Coltrane, soprano, in recital at The Panhellenic, New York, on March 30.

* * *

Mme. Joseph Szigeti, who joined her husband in New York some weeks ago, sailed for Europe March 15 on the SS. Bremen.

* * *

The remaining programs in the series of five Lieder concerts which Elsa Alves Hunter, soprano and Elmer Zoller, pianist, are giving at the Barbizon-Plaza, New York, are a Hugo Wolf evening, March 28, and a Schubert concert in April. Both Mme. Hunter and Mr. Zoller spent student years in Leipsic.

Helen Curtis to Teach Regularly At the Chicago Musical College

CHICAGO.—Helen Curtis, who has been engaged to teach at the Chicago Musical College beginning with the summer term in June, was cornered by a Musical Courier representative one day in her "workshop" long enough to procure an interview. In the field of class piano instruction Miss Curtis is a pioneer. She originated the Curtis Piano Course, which is used in leading public school systems, parochial schools, conservatories and private studios in all parts of the country. To our first question as to whether she is to teach at the college only during the summer master school she replied:

"Oh, no. I am to be permanently connected with the college beginning with the summer term and I am bringing my assistant teachers with me. Mr. Kinsey has created the Curtis piano department for class and individual instruction. This is to include normal courses in the Curtis Piano Course, children's classes and individual lessons. The summer normal course will consist of sixty hours of instruction, observation and class training—a six weeks' course. This will cover the entire first year procedure, second grade work, third year methods and the baby course, which means from pre-school age through kindergarten, up to first, second and third school grades."

"I understand you are to have some short time courses, too, Miss Curtis."

"Yes. In addition to the above six weeks' course I shall give a two weeks' intensive course in first year methods, second year methods and the baby course, all including demonstrations with children."

"You believe in letting your teachers take actual part in your normal classes, do you not" we ventured.

"I certainly do, as I know that by actual experience the teachers become familiar with the routine of a lesson and class management. I shall have demonstration classes so that they will learn the way children are taught the course they are studying."

"You speak about baby classes, Miss Curtis. Just how young are these children?"

BEGINNING WITH INFANTS

"We begin with children as young as three years of age. Our course takes them from the elementary through the fourth grade in piano. The Curtis Piano Course in class instruction is increasing in demand from year to year, and more and more people—I mean teachers, parents and critics—are realizing that we are getting outstanding results musically and technically, and that our children are playing better than the average child taking piano lessons in the ordinary way. This is because the course gives such a rounded musical foundation. The results actually obtained from students in groups far surpass those obtained from individual lessons. I believe group instruction is the 'social' way of teaching not only piano but all subjects. I further maintain that by the application of modern educational methods to the teaching of piano, I have evolved a course of sound psychology, fundamental technic and unquestioned musical development that is becoming more and more valuable to teachers of piano in the elementary grades. Our course is not just the training to play an instrument; it gives a broad musical foundation upon which the student can build for all lines of future musical study."

(Photo by Koehne.)
HELEN CURTIS

Miss Curtis had a class waiting and we left her after she had informed us that she will have a special demonstration with children from three to sixteen years of age, at the Punch and Judy Theatre on June 25, for summer master school students. J. C.

L'Amfiparnaso

(*Continued from page* 5)

singers, the voices imitating in turn the accents of the various characters. The composer's mastery of this remarkable art-form (of which he was virtually the creator and sole exponent) is found not only in the imitative skill of his writing, but also in the inspired love songs with which the work abounds. The more lyrical of these numbers vie with the best of the English and Italian productions of the madrigal school. In this performance, the edition of the work made by Dr. Hugo Leichtentritt of Berlin, and a modern rewriting of the old score into modern keys by May de Forest Payne of New York were used.

Much gratitude is due these musicians for their labors and to Miss Dessoff for the masterly performance heard last week. The thirteen members of the choirs sang the thrice-difficult score with a devotion and responsiveness, a homogeneity of tone and subtle variation of stress and vocal color, that are beyond all praise. They also mastered the very formidable text, in old Italian with a lavish interspersion of Spanish, Yiddish and other tongues, in a way to prompt admiration. To Miss Dessoff herself, for the inimitable understanding which she displayed of this antique masterpiece and the superb skill which she displayed in her glowing recreation of it for a modern audience, with a delicacy of detail and exquisite tonal beauty, the warmest felicitations are in order. Here is a musician whose faultless taste in selecting the rarest music for her audiences is paralleled by an ability to reproduce it in living and musicianly terms.

The Van Buren Players, consisting of Lotta Van Buren, Barbara Hillard, Margaret Tolson, Zenaide Hanenfeldt and Paul Cuthbert Sargent, played a sixteenth century Air de Cour, a madrigal by Gesualdo and a fantasie by Ferrabosco as incidental music.

American Academy of Dramatic Arts

The March 3 weekly matinee given by the American Academy of Dramatic Arts, at the Lyceum Theatre, New York, brought a comedy and a play. The Show Shop (Forbes) opened the program; John Bryard pictured Rosenblum, manager, with appropriate accent and appearance, receiving much applause. Ilya Zorn was a breezy, gum-chewing secretary; Carol Fraenkel was excellent as the ambitious mother, and Edith Tachna acted the actress-daughter, infatuated with Clyde Turner. Lois Kirk, Robert Thomsen and Ronald Brogan completed the cast. Autumn Fire, a dramatic story of life in Ireland (Murray) was interesting throughout. Martin Gabel filled the role of the elderly father, in love with Jane McLean, both actors giving true characterizations. Elizabeth Stillwell was the disappointed daughter, ably presenting the part. Garson Kanin deserves special mention for his capable acting of the son, Michael. Completing the cast were Hope Holley, Helen Thomas, Robert Thomsen and Stanley Gorham.

Art and Mrs. Bottle, a comedy by Levy, given at the March 10 matinee, offered Joan Harding opportunity to present a worldly mother; she did creditable work. Elizabeth Dewing and Paul Ames played their lovers' parts well, while Lois Kirk (artist model) portrayed Sonia Tippet realistically. John Bryard was convincing as the Artist and John Swan was capable as George. Charles Lender and Carol Fraenkel completed the cast. The Morrison-Toohey comedy, Jonesy, was vivacious in Jean Blakeslee's attractive acting, Allen Stuart giving an adept portrayal of the son. Garson Kanin again proved himself a natural actor in the part of Henry, the remaining actors being Lorna Volare, Jane McLean, Gloria Gill, Raymond Wolber, Reneice Buck, Charles Lender and Ralph Shipman.

F. W. R.

Hall Johnson Composes Music for Run Little Chillun

Music is featured in Run Little Chillun, Negro folk drama by Hall Johnson, in which the Hall Johnson Choir takes a prominent part, at the Lyric Theatre in New York.

Mr. Johnson composed all of the music for the performance, which is sung *à cappella*. The work is in two acts and four scenes, the last scene of each act featuring the Hall Johnson Choir. The spirituals sung by the massed chorus of 175 in the Revival Scene are also original with Mr. Johnson.

Montreal Opera Company to Resume in Fall

Charles L. Wagner, impresario and producer, will represent Albert C. Jeannotte in New York in the interest of the Montreal Opera Company (founded in 1910, under the auspices of the Duke and Duchess of Connaught with General Frank Meighan as chairman), which will be revived in the fall after a lapse of twenty years. A large group of prominent Montreal citizens who will substantially sponsor this organization have invited Mr. Jeannotte to resume his directorship of the company, bringing opera once more to the Canadian city. Later on, Mr. Jeannotte will announce the repertoire as well as the names of the artists to be associated with the Montreal Opera Company. At present he states that he will include the French, German and Italian operas in their original versions which were offered Montreal audiences in 1910-1914, and that prominent artists are to be engaged, with every opportunity extended to new and young singers.

Thomas to Create Role in Hanson's New Opera

John Charles Thomas is to create the role of the Rev. Wrestling Bradford in the new American opera, Merry Mount (with music by Dr. Howard Hanson, libretto by Richard L. Stokes) which will have its first performance anywhere at the Ann Arbor (Mich.) Music Festival on May 18. The work is slated for later performance at the Metropolitan. In order to fulfill this engagement, Mr. Thomas has been forced to rearrange his annual schedule, which for several years has called for appearances at the Theatre Royal de la Monnaie, Brussels.

An honor outside the realm of music recently was conferred on the baritone when he was made honorary under-sheriff of Queens County, N. Y. In accepting his new duties, Mr. Thomas declared that he would "work for harmony and would endeavor to make the county's evil-doers sing a new tune." One of the baritone's new associates replied that he was sure that law enforcement henceforward would strike a new note. Sheriff Peter J. McGarry pinned the gold badge of deputy sheriff to Mr. Thomas' lapel at a ceremony in the Queens County Court House.

Leopold Godowsky in Berlin

Leopold Godowsky, who sailed from New York in January to join his wife and daughter, Dagmar, in Berlin, is at present in the German capital. The unsettled conditions there must remind him of earlier incidents in his career when he found himself in the midst of other political upheavals. In the Russian revolution of 1905, while he was making a tour of Russia under the management of Serge Koussevitzky, the revolution burst and the Grand Duke was murdered directly in front of Godowsky's hotel. In 1914, while he was teaching his summer class at the Vienna Conservatory in Ostend, Belgium, Godowsky was temporarily marooned by the outbreak of the World War, and escaping to London, was stranded there for several months.

Godowsky's new master classes are being given this summer in Los Angeles, Cal., under the management of L. E. Behymer. An innovation will be instruction in Godowsky's own compositions, which now number several hundred.

Supervia in First Havana Recital

HAVANA, CUBA.—The first recital of Conchita Supervia took place at the Teatro Auditorium on February 20. She sang the Lesson Scene in its original form, from Rossini's The Barber of Seville; Una voce poco fa, from the same opera, and the aria from Italiana in Algeri for the first part of her recital. Three compositions by Ravel, Air de l'enfant, Habanera and Nicolette, and two by Mozart, Dans un boia, and Oisseaux si tous les ans, constituted the second group. The third and last division was dedicated to Spanish music, and Supervia sang with rare ability selections by Granados, Turina, de Falla, Nin and Halffter. She was in magnificent voice. Her control and low registers are very sonorous. Ivor Newton was the capable accompanist. R. M. A.

San Antonio Welcomes Novel Programs

Harold Morris and New York String Quartet Fêted in Texas

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) presented Harold Morris, pianist and composer, and the New York String Quartet (Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Milton Prinz, cello) in the series of musicales-teas of which Mrs. W. T. Montgomery was chairman and Mrs. Paul Rochs, vice-chairman. The program opened with Haydn's quartet in D major, played with unity, marvelous precision and exquisite tone color. Then followed Mr. Morris' Rhapsody for piano, violin and cello; and before it was performed, the composer explained the themes, thus making the hearing of it intensely interesting. This delightful composition was given a spirited reading and at the close was enthusiastically applauded. Mr. Morris next appeared as soloist, playing numbers by Bach, Chopin and Wagner-Liszt in which he displayed marvelous technic, sincere musicianship and a rich, warm tone. The program closed with his quintet for piano and string quartet—a marvelous composition with unusual instrumental effects. This he also prefaced with explanatory remarks. Many recalls and encores were necessary during the course of the concert.

Mr. Morris was honor guest at a reception by the San Antonio Music Teachers' Association (Meta Hertwig, president). He played the following program: The White Peacock, The Fountain of the Acqua Paola, and The Night Winds by Griffes; The Doll's Dance, Jazzetta, and the scherzo from the second piano sonata by himself; and the adagio and allegro vigoroso movements of his own sonata for violin and piano. He was appreciatively received.

St. Mary's University Orchestra (Albert J. Hagemann, conductor) gave a splendid program of numbers by Schubert, Erno Rapee, Gounod, Brahms, Herbert, Verdi and Haydn, assisted by Maude Cunyus, contralto, Michael O'Byrne, bass, and the David Griffin Singers.

Betty Longaker Wilson, soprano, Alice Traux, contralto, William Irby, tenor, and Warren Hull, baritone, with Walter Dunham at the piano, were presented in the tenth annual benefit concert under the auspices of the Home of Neighborly Service. The program consisted of solos, duets and quartets.

Mrs. Paul Rochs was leader of a program on Hugo Wolf and Richard Strauss, following a business meeting of the Tuesday Musical Club. She read an interesting paper, which was illustrated by Warren Hull, baritone, Mrs. Fred Jones, soprano, and Walter Dunham, pianist. Penelope Borden told of her impressions gained from hearing Strauss conduct his own compositions in Europe. Mrs. I. F. Novak of St. Louis gave two readings in observance of Drama Week. Meta Hertwig offered a digest on music in Luling and Seguin, Tex.

The San Antonio Musical Club (Mrs. Lewis Krams Beck, president) presented A Night in Old Monterey at a recent *soirée*. The participants were Estelle Martinez Villareal, Angelica Villareal and Roberto G. Garcia. The program was given by El Feminina of Monterey, Mex., with Mrs. A. G. Garza as chairman. S. W.

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CONSERVATORIES and SCHOOLS

Curtis Institute of Music

The series known as the Concert Course Series, inaugurated by the Curtis Institute of Music, Philadelphia, four years ago and given by artist-students and ensemble groups of the institute, has resulted in many educational institutions and music clubs requesting the return of these groups each season, and an increasing number of new applications for these concerts. The programs are presented for the mutual benefit of organizations sponsoring the development of interest in music and for Curtis artist-students, who are thus given an opportunity to appear in public. Concerts scheduled for the year include appearances at Westtown School, Peddie School, Blair Academy, Western Maryland College, Princeton University, Sleighton Farm, Immaculata College, Woman's Club of Ardmore University of Delaware, Ursinus College, Swarthmore College, Woman's Club of Phoenixville, Riverton Porch Club, Colony Club of Ambler, Wilmington New Century Club, Woman's Club of Downingtown, Music Club of Reading, Cape May County Art League, and the State Museum of New Jersey. A series of concerts has been given for unemployed and homeless men at the "Shelter," Philadelphia. Every two weeks a group of students has appeared before an audience of 2,000 men in recitals devoted almost entirely to classical music. Records show that the two best liked events on the entertainment program at the "Shelter" are "fight" night and the Curtis Institute concert.

Several Curtis students have been fulfilling engagements. Ethel Stark, violin pupil of Lea Luboshutz, was soloist with the Montreal Symphony Orchestra on February 12, playing the Tschaikowsky D major violin concerto. At the Cosmopolitan Club in Philadelphia on February 9, Maryjane Mayhew, harpist, gave a recital following a talk by Carlos Salzedo on The Development of the Modern Harp and its Music. Miss Mayhew played a number of Mr. Salzedo's compositions as well as a group by seventeenth and eighteenth century masters. William Harms, piano student of Josepf Hofmann, is giving a series of recitals in Florida. Benjamin de Loache, baritone, pupil of Emilio de Gogorza, was a recent soloist with the Philadelphia Orchestra, singing The Raven, a melo-declamation by Dubensky.

The Elbee Quartet (composed of Lily Matison and Marian Head, violinists, Virginia Majewski, viola, and Victor Gottlieb, cellist) were engaged for the Treble Clef concert in Philadelphia on February 2. Virginia Majewski, viola pupil of Dr. Bailly, had a week's engagement with the Kneisel Quartet in Saratoga Springs, N. Y. For the weekly Curtis radio broadcast on March 28, Marcel Tabuteau will direct a group of his students in wind ensemble. Dr. Bailly conducted a small stringed orchestra in Beethoven's Miserere in memory of Eli Kirk Price at the chamber music concert in the Philadelphia Museum of Art on January 29.

Jeanne Behrend and Samuel Barber took part in the concert of the League of Composers in New York on March 5, Miss Behrend playing her piano variations on a theme from Schumann. Mr. Barber had two compositions, the first being Mathew Arnold's Dover Beach arranged for voice and string quartet and the second a sonata for piano and cello. Rose Bampton sang the voice part of Dover Beach.

Cleveland Institute of Music

CLEVELAND, O.—Ethel De Gomez, pupil of Beryl Rubinstein, director of the Cleveland Institute of Music, gave her second artist diploma recital on February 17, playing works of Bach, Franck, Haydn and Debussy. March 1, the Cleveland Institute of Music String Quartet (Maurice Hewitt, first violin; Margaret Wright Randall, second violin; Homer Schmitt, viola; Edward Buck, cello), presented their fourth concert in the Beethoven cycle.

At the comparative arts lecture on March 3, Denoe Leedy of the piano faculty, spoke on Josef Haydn, the string quartet and the symphony. The monthly adult student recital took place on the same date. Among those participating were Jeanne Spielman, Elizabeth Gussen, Grace Chapman, Elizabeth Hill, Esfir Berchine, Maryet Biggs, Harriet Dautel, John Marsh and Elizabeth Stoeckler.

Anna Maud Shamel of the voice department presented a group of children from her singing classes at the weekly children's recital, March 4. Denoe Leedy was heard in concert, March 8, playing the Chromatic Fantasy and Fugue of Bach, the Chopin sonata, op. 58, Schumann's Papillons, and compositions of Liszt, Bartók and de Falla.

Charles Massinger of the voice department, was chosen for the role of Prince Danilo in the production of The Merry Widow by the Illinois State Teachers' College of Charleston, Ill., March 16 and 17. Mr. Massinger has been heard frequently in New York in operettas and was formerly a member of the Henry W. Savage Opera Company.

The opera and orchestra departments of the institute presented two one-act operas, Bastien and Bastienne of Mozart, and Haydn's the Apothecary, under the direction of Marcel Salzinger and Maurice Hewitt. Two performances were given, under the auspices of the Women's City Club, March 19 and 20, at the Playhouse. The casts included Dorcas Bame, Elizabeth Stoeckler, Tillie Schenker, Emanuel Rosenberg, John Marsh, Jr., and James C. Brooks, Jr., and a chorus under the direction of Ward Lewis.

Ann O'Brien, pupil of Arthur Loesser, was heard in a benefit piano recital at the home of Mrs. E. R. Gresselli, March 12. O.

Music Activities at Syracuse University

SYRACUSE, N. Y.—The University Orchestra of the College of Fine Arts, Syracuse University (Andre Polah, conductor) presented a concert on February 15. The soloists were Elizabeth Mulfinger, pianist, a graduate of the College of Fine Arts; and Harry L. Vibbard, professor of organ at the college, who played the symphonic prelude of William Berwald, head of the composition department. This work brought Mr. Berwald the $1,000 prize offered by the National Association of Organists for the best composition for orchestra and organ. Mrs. Mulfinger was heard in Liszt's concerto in A. Purely orchestral numbers were Tschaikowsky's fifth symphony, The Bumble Bee of Rimsky-Korsakoff, and Percy Grainger's Molly on the Shore.

February 26, students of the music department of the College of Fine Arts were heard in public recital. Piano numbers were a Beethoven sonata and the first movement of Grieg's concerto in A minor, played by Clair McGavern, pupil of Prof. Stout, and Irvine Orton, student of Prof. Mulfinger. Organ music was by Guilmant and Thiele, played by Mildred Bingham (Prof. Vibbard) and Ruth Smith (Dr. Parker). Anne Bartlett, violinist (Prof. Polah), offered the first movement of Mozart's concerto in D, with cadenza by Andre Polah; Paul Schmidtchen (Prof. Mahr) was heard in Boellmann's symphonic variations for cello; vocalists were Casimira Bieganowska (Prof. Brewster), J. Arnold Goettel (Dr. Lyman) and Henry Romanelli (Dean Butler), each presented in a group of solos.

Lawrence Conservatory of Music News

APPLETON, WIS.—On February 10, Sigrid Onegin presented the final concert in the Community Artist Series of Appleton, under the auspices of Lawrence Conservatory. Her program included folk songs of seven nations sung in the original language, as well as a group of Schubert songs and two operatic arias, Nacqui all affana from Rossini's La Cenerentola and Song of Triumph from Macbeth. Hermann Reutter, composer-pianist, accompanist for Mme. Onegin, played Mozart's sonata in A.

The artist series for the past season has included appearances by the Salzedo Harp Ensemble, Kryl's Band, Paul Althouse, the Lawrence A Cappella Choir, and Nikolai Orloff.

The first in a spring series of Sunday afternoon vesper services at the First Methodist Church, presented the combined adult choirs of the church, under the direction of Dean Carl J. Waterman, singing Haydn's Creation. Soloists for the occasion included Marion Watson, soprano, Carl Nicholas, tenor and Marshall Hulbert, baritone. The present vesper series is planned to culminate on Palm Sunday, for which Gounod's Redemption is scheduled.

On February 23, Lawrence Conservatory presented the Fullinwider String Trio (Percy Fullinwider, violinist; Nettie Steninger Fullinwider, pianist; Joseph Zickler, cellist), assisted by Cyrus Daniel, violinist and Lester Loehrke, second violinist, in recital at Peabody Hall. Prof. Fullinwider had prepared a program for the trio featuring the first movement of a quintet in E minor composed by Cyrus Daniel, professor of theory and composition at the conservatory. The Fullinwider Trio is one of the oldest ensembles in the Fox River Valley. Under the direction of Percy Fullinwider, violinist and composer, the group has appeared not only in this city but throughout the state W.

The Braun School of Music

POTTSVILLE, PA.—In the month of February there were fourteen recitals given in the auditorium of The Braun School of Music, featuring both pupils and teachers. The symphony orchestra, under Robert Braun, was heard in two concerts within as many weeks. The symphonies played were Mendelssohn's Italian and Goldmark's Rustic Wedding. At the first concert Elizabeth Garretson, coloratura soprano, was heard in solos as well as an aria from Bellini's I Puritani. At the second concert Dr. I. H. Lidy played the Mendelssohn violin concerto. Mozart's Don Juan overture and excerpts from Tschaikowsky's Eugene Onegin were given performance.

ROBERT BRAUN

Mr. Braun offered two piano programs, February 6 and 13, embracing the Brahms F minor sonata and numbers by Chopin, Liszt, Schumann, Beethoven and Godowsky. During March, Mr. Braun is appearing in a series of five recitals. March 7 he played the entire Java Suite of Godowsky for the Shakespeare Society. At this concert Helen Foley gave a class demonstration of second and third year work in Schlieder Creative Music.

Cornish School Notes

SEATTLE, WASH.—The Cornish School has entered upon its spring term, and is active both in studios and theatre. The Cornish Theatre, besides its regular Friday night concerts, from now on will be the scene of numerous student recitals. The Cornish Players recently presented one of Bernard Shaw's lesser known and earlier plays, The Shewing Up of Blanco Posnet, preceded by Tchekoff's short comedy, The Marriage Proposal.

Recent distinguished visitors to the school include the Casadesus Ensemble and the Society of Ancient Instruments, who appeared in concert in Seattle; Maurice Sachs, Florent Schmitt, Guy Maier and Maurice Colburne.

New York School of Music and Arts

First appearances at the concert of March 2 of the New York School of Music and Arts (Ralfe Leech Sterner, president), were made by Dolores Smith, soprano, who sang Il Bacio brilliantly; and Christos Capidaglis, baritone, whose powerful voice rang true in Pale Moon (Logan) and Volga Boatmen's Song. Josephine Ryan, pianist, played Schumann's Whims with skill and spirit. Another feature was Luther Sander, violinist, who performed Bruch's G minor concerto with dignity and noble tone. Sarah Knight was accompanist. F. W. R.

Berúmen Presents Class Recital

Ernesto Berúmen, pianist and teacher of New York, presented five of his students in a program at the La Forge-Berúmen Studios, on March 8. Amy Paget played three mazurkas by Chopin with musical understanding and good rhythm. Ruth Connor, appearing for the first time at the studios, gave a charming performance of two compositions by Chopin, a Nocturne and the A major Polonaise. Elsie Wood played numbers by Seeboeck and Palmgren in artistic manner. Bessie Carret, another newcomer to the studios, interpreted a group of old classics, including works by Bach, Rameau and Daquin, displaying brilliancy and tone coloring. Norma Krueger, heard infrequently at the studios, gave two groups of piano compositions by modern composers, displaying good tone and interpretations.

The surprise of the evening was when Mr. Berúmen, quite unexpectedly, sat at the piano, and played a short program of modern works to the delight of those present. Mr. Berúmen, not heard in public for several years, is to resume his concert activities. L.

Kurenko on Extensive Tour

The eighth American concert tour of Maria Kurenko, Russian soprano, included concerts in York, Pa., February 15; 16, Hagerstown, Md.; 17, Gloversville, N. Y.; 20, St. Catherines, Can.; 21, Stratford, Can.; 25, Chicago; 27, Omaha, Nebr.; March 2, 4, 5 and 6, Billings, Helena, Great Falls and Butte, Mont.; 8 and 10, Spokane and Seattle, Wash.

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Music Notes From Coast to Coast

(*Continued from page* 18)

Mrs. Elsie Lovell Hankins in a concert before the Boston City Club, was heard in a group which included songs by Wolf, Brahms, Cui, Weckerlin and Lemux. But it was in the songs in English that she was most successful—The Hills of Gruzia (Mednikoff) Lilacs (Rachmaninoff), The Nightingale (Brockway), Clouds (Charles), and Ah! Love But a Day (Mrs. H. H. A. Beach).

Master Music of the Ages was presented at the Cranston Street Roger Williams Baptist Church by the combined senior and junior choirs, under the direction of Mabel Woolsey. Among those who sang was Lucy Marsh Gordon, soprano. Miss Woolsey traced the development of music from ancient times, and groups of singers illustrated.

The University Glee Club gave its second concert of the season at Memorial Hall, under the direction of Berrick Schloss. Jacqueline Salomons was the excellent assisting artist. Arthur Hitchcock ably accompanied her.

The Boston Symphony Orchestra (Serge Koussevitzky conducting) was heard in its third concert of the series. Eine Kleine Nachtmusik (Mozart), the Beethoven seventh symphony, and three numbers in commemoration of the fiftieth anniversary of the death of Wagner, Forest Murmurs, the Death Music from Siegfried, and the overture to Tannhäuser, were played in superb manner.

Grace Leeds Darnell gave a highly instructive and entertaining lecture under the auspices of the Schubert Club, at the Music Mansion. Delegates were present from all the Federated Clubs.

The Elmwood Oratorio Society recently presented Part I of St. Paul.

Oscar Lozzi, pianist, George Jordan, violinist, with Mabel Lemoi, accompanist, were heard in recital at Memorial Hall. B. N. D.

RICHMOND, VA. — The Musicians' Club's monthly members' recital on February 28 at the Woman's Club, attracted the customary large audience. Five groups comprised the program, participated in by Mrs. G. Stockton Earp, pianist; Elizabeth Copeland, soprano, with George Harris accompanying; Arthur L. Lambdin, baritone, with Mrs. George L. Appich, pianist; Ellen Tucker Swain, mezzo-soprano, with Eleanor Greenawalt, accompanist; a string quintet made up of Mildred Brinker and Nelle Richeson Dodson, violinists; Winifred La Prade, viola; Emile Simon and Helen Shepherd Durant, cellists. All the numbers were well presented, the climax of the evening being the allegro from Schubert's string quintet, op. 163.

Conal O'C. Quirke was represented on the radio program of WRVA on March 11, by George Kalil, tenor, in an excellent interpretation of the Dream from Manon and the M'appari from Martha, in addition to a male quartet of his pupils in several numbers. Mr. Quirke accompanied in capable manner.

The Elshuco Trio (Karl Kraeuter, violin, Willem Willeke, cello, and Aurelio Giorni, piano) gave the last of the Musicians' Club artist concerts on March 14, at the Jefferson Auditorium. This artistic group played the Brahms trio in G minor, op. 101, the Saint-Saëns trio in F major, op. 18, and a suite by Eduard Schuett. Their work was eminently satisfactory, the three performers playing with finish and in superb style. They are too well-known to require detailed comment, but it may be said that their Richmond audience greeted them with marked enthusiasm and keen appreciation.

Announcement has been made from Charlottesville that the annual choral festival will not be held this April as intended. The reason given for abandoning the festival this season is a probable lack of guarantors. The state music clubs and teachers will, however, hold their joint convention in Farmville, Va., April 18-21. Louise Boyd, of Richmond, is to offer a piano recital on this occasion, and the annual banquet will be held on April 19. A lecture-recital by Dr. John Thompson, a sacred music program directed by Alfred H. Strick and a concert by Louise Bernhardt will also be features of the convention.

Elizabeth Furcron, pianist, of Norfolk, made her appearance in recital at the Ginter Park Woman's Club on March 8. Miss Furcron is a young artist who evinces exceptional talent with a brilliant display of technic and fine intelligence. She played a Beethoven sonata, op. 10, No. 3, and compositions by Schumann, Brahms and Griffes.

The Gordon String Quartet (Jacques Gordon, first violin; Ralph Silverman, second violin; Paul Robyn, viola; Naoum Benditsky, cellist) appeared at the Woman's Club on March 7. They presented works of Haydn, Smetana and a diversified group. Their playing was characterized by unity, fine interpretation and excellent tone quality.

Jan Munkacsy, violinist, a member of the Richmond Symphony Orchestra who has elected to remain in Richmond as a resident, made his first formal recital appearance at the Woman's Club on March 2. Mr. Munkacsy's program was a difficult one, opening with a sonata by Stojanovits, seldom played in concert, and continuing through compositions of Tartini-Leonard, Wieniawski, Bach, Remenyi, Alexander Blackman and Bazzini. The artist was commended for his fine quality of tone, technical proficiency and emotional appreciation. His finest playing was in an unaccompanied Bach fugue, which he performed with much skill in double and triple stopping.

The Choral Art Club, a singing group directed by Charles Troxell, and comprising twenty-seven members, now in its second season, appeared on February 27 at Hatcher Memorial Church. An excellent program was given, including selections from Martha and The Mikado, as well as solo work by Mr. Troxell.

Paul Saunier, organist and director at the Second Baptist Church, recently presented Rossini's Stabat Mater, with the regular church quartet and an augmented chorus of sixteen voices. J. G. H.

SEATTLE, WASH.—The visit of Sergei Rachmaninoff was under the auspices of the Ladies Musical Club. His playing of the C minor Variations (Beethoven) was particularly satisfying.

Einar Lindblom, young conductor of the Seattle A Cappella Choir, presented Verdi's Requiem Mass at the Broadway High School auditorium, March 3. Margaret Moss Hemion, Ethel Henson, Marshal Sohl and Alexander Campbell were the soloists. Mr. Lindblom not only conducted the work with deep understanding of its spiritual content, but again impressed his listeners with his admirable musicianship and with his ability to handle choral and orchestral groups.

Pro Musica presented Alexandre Tansman in a concert of his own compositions, March 3. Because Tansman opened the Pro Musica Chapter in Seattle as the first composer-soloist to be introduced, there was particularly keen interest in his return. The outstanding composition heard was his Suite Divertissement for violin, viola, cello and piano, in the presentation of which he had the capable assistance of Lauren Rhoades, George McKay and Donald Bushell, all of the University of Washington music department.

The Associated Students of the University of Washington presented the Don Cossack Russian Chorus in concert on February 21.

Ada Leonhardt, lyric soprano, pupil of Alberta Jansen, appeared in an ambitious program, March 2. Miss Leonhardt's singing revealed a voice of remarkable range and delightful quality. Her numbers were well chosen to display breadth of repertoire of the various periods, as well as versatility of languages. She had as assistant artists, Glauco Merriggioli, flute; Aaraon Stankevich, violin; Otto Leonhardt, French horn; John Hopper, pianist and accompanist.

Cornish School activities have been devoted to ensemble recitals during the past month. Particularly outstanding was the orchestral concert in which three young artists were given opportunity to display their attainments. Elsie DeLong played the Mendelssohn G minor concerto for piano; Vivian Gough, the Mendelssohn E minor concerto for violin; Michiko Morita, the MacDowell A minor concerto for piano. J. H.

SYRACUSE, N. Y.—In spite of the depression, Syracuse had an unusual number of concerts during January and February. Albert Spalding, American violinist, opened the series with a fine recital on January 16. The College of Fine Arts music students gave an exceptionally fine recital on January 18. On February 4 the Syracuse Symphony gave a gala program that completely filled Lincoln Auditorium. The soloists were Hallie Stiles of the Opéra-Comique, Paris, Charles Haywood, tenor; Stewart Gracey, baritone, and the Syracuse Liederkranz, a chorus of sixty voices. This concert was followed by a Symphony Ball. Then came the Fisk University Choir, under the direction of Ray Francis Brown, with T. Tertius Noble as guest conductor. The singing of this organization was exceptional in every way, except that the Negro spirituals were sung with almost no Negro dialect, and in a finished manner, which is foreign to this type of composition.

On February 22 the local chapter of Sigma Alpha Iota gave an unusually fine program in the College of Fine Arts auditorium.

The Morning Musicals presented Nelson Eddy, baritone, who made an outstanding success at his first Syracuse appearance. Then followed the Syracuse Symphony Orchestra in a program with Percy Grainger as soloist. As usual Mr. Grainger attracted a capacity audience, for he is an old favorite in Syracuse. In addition to these concerts the Morning Musicals gave two programs by local musicians.

The local chapter of Sinfonia at the university appeared in recital before the students of the Roosevelt High School on February 27.

Audiences have been uniformly large, and Syracuse seems to be depression-proof, so far as music is concerned. H. L. B.

TERRE HAUTE, IND.—Disregarding the banking holiday and turning their thoughts to music, Terre Haute music-lovers filled the Hippodrome Theatre to capacity on March 13, to hear Marion Claire, soprano and Vanni-Marcoux, baritone, who were accompanied by Henry Weber, pianist. Although the musicians had met with a series of accidents prior to their concert they carried on magnificently and were given great applause by the audience.

The music section of the Women's Department Club presented Mrs. W. J. Stark, of Indianapolis, as guest artist at a musicale held at the First Congregational Church.

Mrs. Lelia Larrison held a recital of her West Terre Haute piano students at her studio.

Officers of the C. M. A. are planning to produce an opera in the near future.

M. P. D.

TORONTO, CAN.—Among the concerts given in Massey Hall during the last month were two of the regular fortnightly performances of the Toronto Symphony Orchestra under Dr. Ernest MacMillan. At the eighth program of the season, the assisting artist was Rex Battle, pianist, who played the Bloch Concerto Grosso. Mr. Battle is a young Englishman who came to Toronto some years ago as leader and pianist with the Canadian Pacific Railway Orchestra at the Royal York Hotel in Toronto. Three dances from The Three Cornered Hat by de Falla were also presented by Mr. Battle and the orchestra with fine assurance and technic. The orchestra gave a splendid performance of symphony No. 4 by Tschaikowsky. The ninth concert of the season was given on March 7 to a crowded house, with Scott Malcom and Reginald Godden, duo-pianists, as guests. This brilliant concert was attended by His Excellency Lord Bessborough, Governor General of Canada. Dr. MacMillan has almost completed his first season as director of the Toronto Orchestra and Massey Hall has been crowded for every concert.

On February 25 the Toronto Mendelssohn Choir (under Dr. Herbert A. Fricker) celebrated its thirty-sixth season with a concert of *à cappella* music, assisted by the Hart House String Quartet. On March 6 Fritz Kreisler played and on March 11 the Don Cossacks fulfilled their second return engagement this season.

Recitals and concerts at Eaton Auditorium included a lecture-recital by J. Campbell MacInnes on The Story of Songs and Ballads, with Dr. Healey Willan at the piano. The Eaton Operatic Society (directed by Thomas Crawford, Mus. Bac., F. R. C. O.) presented The Gondoliers for three evenings. On March 9 John Goss, baritone, gave an artistic recital, his second appearance in Toronto this season under the management of Katherine Whetham. The Casadesus Ensemble of Ancient Instruments played before The Women's Musical Club in Hart House Theatre on March 10. A. J. C.

WHITE PLAINS, N. Y.—Interest and attendance grow with each of the Westchester Philharmonic Orchestra concerts (Jaffrey Harris, conductor). On February 12 Josef Lhevinne was the soloist, and the audience was so delighted with his playing of the Tschaikowsky B flat minor concerto that cheers mingled with the applause. They would not let him go until he had given several piano solos. On March 5 the soloists were Charles Courboin, organist and Rachel Morton, soprano. Mr. Courboin in the Widor symphony and Miss Morton in Isolde's Narrative from Tristan und Isolde, were most heartily received, and both were recalled for encores.

Mrs. Julian Olney's series at the County Center has been well attended this year, despite the general bad conditions. It was brought to a close on February 24 with a concert by Rosa Ponselle. Miss Ponselle, in a program of arias and miscellaneous songs, held her hearers spellbound throughout by her magnificent voice and her dramatic feeling. Stuart Ross accompanied her excellently at the piano and contributed also a pleasing group of solos.

The chamber music series at the Little Theatre continued with a dance recital by Sigrid Eklof on February 15; the Durieux String Ensemble on the 19th; and Alexander Kelberine, pianist, on the 26th.

The White Plains Choral and Symphonic Society (Louis Green and Caroline Beeson Fry, conductors respectively), presented an excellent program at the Eastview Junior High School auditorium on February 18.

The recently formed Westchester Chamber Music Society met February 19, and played the Mozart D minor quartet, under the direction of James Levy.

The music section of the Contemporary Club presented Robin Hood with gratifying success at the high school. E. H.

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The Radio Play Gains New Prominence As Demand for Original Scripts Grows

Medium of Dramatic Broadcast Offers Rich Possibilities for Development—Musical Scores Planned to Achieve Emotional Effect and Maintain Sound Pattern

By MILDRED CHETKIN

The radio play has, within recent weeks, found itself the subject of rather wide and earnest discussion, as well as marked activity. Why its emergence into prominence should have been so long delayed, and why the present phenomenon should have occurred simultaneously in the several broadcasting camps is something of a mystery until one recalls the peculiarities of radio procedure. Here development advances with infinite caution and comes only as the logical result of an immediately preceding circumstance. A year or two ago, for instance, it would have been little short of madness for a broadcasting executive to announce, out of a clear sky, that a substantial part of his organization's activities would thenceforth be devoted to the promotion and improvement of dramatic programs. A barrage of astonished and, by their nature, unmistakably derisory questions would soon have convinced him that after all he held no positive proof of the public's desire for good radio drama and that therefore any effort expended in this direction was an altogether unwarranted gamble.

The route by which our broadcasters finally came to a realization of the possibilities of drama on the air was normally circuitous and may be traced back to the first appearance upon the scene of the featured comedian. While his activities on the stage had been confined to the nightly application of his unique gifts to certain lines provided for him by the playwright, he encountered in radio a considerably more complicated state of affairs. Not only was there a necessity for new lines with each new appearance, but the responsibility for acquiring them lay with him. And before long he found himself further disturbed by the knowledge that without substantial material he became, as far as the radio audience was concerned, merely another bore to be dealt with only as he deserved.

Thus it was that the comedian engaged the services of a small army of script writers to build a reasonably solid structure upon which he might drape the fabric of his talents. And thus it was, since audiences had demonstrated an unmistakable willingness to listen to the spoken word on the air as long as it was capable of holding their attention, that scripts and their authors came to assume a new importance. It is quite probable, too, that the popularity of the fifteen-minute serial program helped to direct attention to the possibilities of radio as a medium for the play.

STATIC

Following its custom of honoring a son of the state, the Indiana Club of New York had Singin' Sam as guest of honor at its annual dinner. Oddly enough, Sam chose Back Home in Indiana as his solo when he was called upon to sing. . . . Alexander Haas and his Gypsy Ensemble were chosen to play at the Washington home of Congresswoman Ruth Pratt at a birthday party given for the Hungarian Ambassador, Count Szechenyi. . . . Among the hobbies of King Ross, trombonist of Arnold Johnson's orchestra, are television research, invention of cryptograms, the study of atomic theories, working on odd electrical devices and witnessing surgical operations. . . . Georgia Graves, NBC contralto, has an interesting hobby, being a commercial artist. At one time she won a scholarship in the Federal School of Designing.

At any rate, drama on the air, is, at present, getting itself widely talked about in many quarters. William S. Paley, president of the Columbia Broadcasting System, said recently that "dramatic programs are mounting to a dominating position in broadcasting. But they will be of a superior type. They will be the work of writers who concentrate their efforts on radio. They will be original scripts, not plays adapted from the stage or motion picture. New writing technic undoubtedly will be developed to fit the needs of radio." And from the National Broadcasting studios comes the announcement that such well known authors as Booth Tarkington, Octavus Roy Cohen and Zona Gale have been engaged to prepare sketches for broadcasting. While their efforts, since they are apparently to be devoted to serial stories, may not properly be defined as playwriting, it is nevertheless significant that authors of acknowledged ability are to have a hand in building these programs.

Whether or not the gradual evolution of a specialized technic for writing the radio drama will eventually result in the development of a new art is largely a matter for conjecture. The determining factor in its progress lies, of course, in the attitude with which the broadcast play is to be regarded. If it will be planned merely as dramatic entertainment for a sightless audience would be planned—providing within the spoken lines such information as vision would normally supply—then the radio play will never be anything but a poor substitute for the theatre.

If, however, it makes capital of the absence of certain limitations which the stage imposes upon an audience, it is well on its way to establishing a new and highly interesting art form. The unfolding of a play in the theatre is a procedure to whose technical defects we may have become acclimated, but which nevertheless prevents any actual approach to reality. The concessions which must be made to theatrical artifice; the disturbing intervals during which an audience is left suspended somewhere between two worlds while scenes are shifted; the delays for costume changes; the sharp consciousness of the atmosphere of the auditorium—all are obstacles which the dramatist may occasionally succeed in circumventing but which he can never completely abolish.

It is in its freedom from the restraining influence of these mechanical deficiencies that the dramatic broadcast finds possibilities for development, and here too lies whatever it has to offer as compensation for the absence of visual appeal. Listening to a radio play, with its demand for concentration upon the evidences of a single sense, can never be as passive as attendance at a performance in the theatre, for the imagination is constantly at work supplying the missing dimensions to setting and characters and constructing the scene as the eye would normally report it. Given an audience whose imagination is capable of reacting to the stimulus of suggestion, there are no miracles which the deftly fashioned radio play cannot accomplish to the complete satisfaction of every listener.

Since the method of such broadcasts is necessarily impressionistic an entirely new technic must be applied both in construction and projection. With the absence of such distraction as is provided in the theatre by the customary stage décor, the lines of the play stand out in bold relief and must accordingly be written with careful regard for their lucidity and effectiveness in conveying impressions orally. Music, too, plays a far more important part in the radio drama than in the stage production. On the air, it is not used merely to create a mood before the performance or provide a stimulant for conversation between the acts, but is closely woven into the texture of the play. In addition to the obvious functions of indicating time lapses and change of scene, it serves to maintain the pace of the script and establish a rhythmic pattern, not as accompaniment to but in support of the lines.

How close the radio drama has come at the present time to achieving distinction in its own right, it is difficult to say. William Rainey, who is in charge of dramatic productions at the National Broadcasting studios, told us a few days ago that the action play is accepted much more readily by listeners than one whose substance lies in clever dialogue. "In the early days of drama on the air," Mr. Rainey said, "there was an abundance of plays of the Oscar Wilde type, but we have discovered that the average listener finds these uninteresting. He wants adventure in his radio story." Trust the average listener to come through with flying colors.

Regarding the technic currently employed in dramatic broadcasts, Mr. Rainey says that it closely approaches the method of the novel, combining narration and dialogue. Whether or not another and possibly more effective device will eventually supersede the present one is doubtful. The expository method seems for the moment to be thoroughly satisfactory. Mr. Rainey also pointed out that sound effects are now used with much greater economy than formerly. Since the radio play directs its appeal almost exclusively to the imagination, it has been found that only the barest suggestion of sound need be added to the lines.

As for the degree of success with which stage plays can be given over the air, one may safely say that unless they are revised to meet the specific requirements of radio, they remain, for the most part, unsuitable for broadcasting. For one thing, they usually require at least two hours for performance, and it is, of course, impossible to hold the attention of the listener for that length of time. In the second place, they are generally too loosely constructed and whatever revision such plays undergo for broadcasting takes the form of drastic pruning and tightening.

Should dramatic programs come to occupy as important a place in radio as has been predicted, it is interesting to speculate upon the possibility of their producing actors of sufficient distinction to establish themselves as personalities for a listening audience. Thus far the Barrymores and Cornells of radio have not succeeded in breaking through the barriers of radio, and it is the character in the play rather than the actor that holds the listener's interest.

* * *

Stokowski Places Radio Engineer on Concert Platform

No musical season can properly be called complete, apparently, until it has been the occasion for at least one startling innovation by the ingenious Leopold Stokowski. During the March 18 broadcast of the Phila-

ON THE AIR

ANTONIO LORA'S trio in C minor for piano, violin and cello will be played over WJZ tomorrow (March 26), during the Sunday Morning Musicale.

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delphia Orchestra he placed the Columbia control engineer on the stage directly in front of the conductor's stand, and between the violin and cello sections of the orchestra.

It is Stokowski's conviction that the control engineer is as vital a part of the orchestra as are the musicians themselves and therefore should be in as close touch with the conductor. "For some time," the conductor said, "I have felt that we could improve our method of electrical control of broadcast concerts. At present the engineers who watch the volume indicator and operate the controls are in a sound-proof booth at the side of the stage. I feel that these engineers should be in the orchestra near the conductor so that there can be a much closer understanding between the engineers and conductor.

"The reason for this new arrangement is that, even if we tried to do so, we could never play the same music twice in the same way. The causes for this inevitable variation are mainly in our inner feeling. Of course, the structure and character of any particular musical composition in its larger aspects are always the same, but every time we play or hear that music we have a different impression of it—due to causes which at present we do not fully understand.

"In order to meet these conditions of spontaneity and impulse I feel it is essential to have a much closer contact with the control engineers, so that I can have immediate and complete understanding with them by our looking at each other."

This new arrangement will, according to Mr. Stokowski, be continued in his subsequent radio programs. How materially this is going to affect the quality of the broadcasts remains to be seen. In any case, it will very likely provide an interesting diversion for the orchestra's visible audience.

* * *

Boston Symphony to Give Mozart Concerto

With Serge Koussevitsky conducting, the Boston Symphony Orchestra will give its first radio presentation of Mozart's concerto for horn, as transcribed for cello. The broadcast is to be heard on March 25 over an NBC-WJZ network. Gregor Piatigorsky will be the soloist in this arrangement which was recently completed by Gaspar Cassado.

The concert opens with the rarely heard Elegiac Symphony, written by the eighteenth century composer, Locatelli, for the funeral of his wife. The third and concluding selection will be Richard Strauss' Don Quixote, with Piatigorsky and Jean Lefranc playing the solo passages.

* * *

WOR Presents Manhattan Symphony

Alexander Aslanoff of the Imperial Opera in Petrograd, will conduct the Manhattan Symphony Orchestra during the March 26 concert from the Waldorf-Astoria. The soloist of the program is Mary Arakian, soprano, who will sing arias from Gioconda and Gounod's Queen of Sheba. Other selections scheduled for performance at this time are Dunn's variations for string orchestra of Drink to Me Only with Thine Eyes, conducted by the composer, the overture to Die Meistersinger and Tschaikowsky's sixth symphony.

RADIO IMPRESSIONS OF A WEEK

The tyranny of radio schedules prevented listeners from hearing more than the first movement of the Brahms concerto in B flat, as magnificently played by Harold Samuel at the Manhattan Symphony Concert broadcast over WOR . . . The stirring voice of Lawrence Tibbett was heard on the air again on Monday evening, after an absence of several weeks. His program was planned, as usual, to satisfy the demands of a variety of musical tastes and consisted of a Handel aria, Deems Taylor's Captain Stratton's Fancy, a song from Music in the Air, and the always beautiful Evening Star from Tannhauser. William Daly conducted the orchestra in the Gypsy Dance from Carmen (WEAF) . . . With the morning periods on the air given over generally to the type of discourse and music designed for what is reputed, apparently, to be the slender wit of the average housewife, the weekly sonata recitals of Josef Honti and Josef Stopak, given before noon, are particularly welcome. We listened to a sensitive and competent performance of Grieg's second violin sonata, and the allegro movement of the Mozart sonata in F major (WEAF) . . . Dolores Cassinelli, whom WOR presents for some obscure reason as the "Cameo Girl" appeared as soloist with George Shackley's orchestra. Her selections included In the Luxemberg Gardens, Nevin's Rosary and one of the recent compositions of Secretary Woodin, Spring Is in My Heart. Miss Cassinelli's voice is strong and pleasing in quality, but she seems incapable of delivering sustained notes without a marked wavering of tone which is especially irritating in a broadcast. There were also one or two occasions when she was sharply at variance with the orchestra in the matter of tempo . . . The young French violinist Jacqueline Salomons, gave a short program over WEAF on Wednesday evening. She played with assurance, a warm tone and admirable skill, two eighteenth-century compositions arranged by Kreisler, the Serenade Espagnole of Jacques Pillois and de Falla's Danse Espagnole . . . John Charles Thomas was the guest artist of Columbia's Five Star Theatre program. The admirable qualities of the Thomas voice are sufficiently well-known to make further repetition unnecessary, and over the air they are as completely in evidence as on the concert platform. He sang several light, lyric selections including Harry Enders' Travellin', a première, and Home on the Range by David Guion . . . Students of the Curtis Institute of Music brought the first part of Act III of Die Meistersinger to audiences of the Columbia network. The performance was smooth and finished in every particular, both the orchestra and soloists responding warmly to the authoritative direction of Fritz Reiner . . . Thanks to the good sense that occasionally asserts itself in the broadcasting studios, Josef Lhevinne's weekly concerts may now be heard on Wednesdays at 9:30, instead of at their former late hour. The eminent pianist played the rarely heard and charming Konzertstück of von Weber, and La Terrasse des Audiences du Clair de Lune and Poisson d'Or of Debussy. His consummate artistry, the sensuous quality of his tone and the poetry with which he invested the Debussy music in particular, must have given great pleasure to the thousands of music-loving listeners. Frank Black's orchestra assisted Mr. Lhevinne, and also played the Jarnefeld Prelude (WEAF) . . . Belle Forbes Cutter brought a varied and pleasing program of songs to the air from the Chicago studios of Columbia. Her selections included Rimsky-Korsakoff's The Nightingale and the Rose, sung with rich tones and long, smoothly sustained phrases, Liszt's Liebestraum and Harold Sanford's charming Mem'ries. The orchestra, under Frank Westphal's direction, gave an agreeable and competent performance of Rachmaninoff's Serenade and the procession music from Sylvia . . . A group of lusty sea chanteys were included on Rex Sheridan's WOR broadcast. He sang them with refreshing heartiness and a flexible, perfectly controlled voice . . . It is regrettable that Ernesto Berúmen's appearances before the microphone are so infrequent. During the La Forge-Berúmen musicale, broadcast over the Columbia network, he gave a superb performance of a Brahms rhapsody and selections by Granados. Marie Powers, as soprano soloist, sang Schubert Lieder.

NETWORK OF NEWS

The Curtis Institute of Music broadcast over the Columbia network March 28, will present Ethel Stark, graduate student in violin of Lea Luboshutz, in numbers by Godowsky, Albeniz and Milhaud. Miss Stark was soloist on January 15 with the Montreal Symphony Orchestra. Max Aronoff, graduate pupil of Dr. Bailly in viola, is to be heard in the Catalane on Popular Basque Airs of Büsser, with Yvonne Krinsky at the piano. Mr. Aronoff is an instructor in viola at the institute and a member of the Curtis String Quartet. Paceli Diamond, soprano, student of Queena Mario, follows with songs by Bemberg, de Montoliu and Wintter Watts, and Daniel Healy, tenor, with request numbers, including Trees by Rasbach. Ralph Berkowitz will be at the piano.

* * *

Barbara Maurel, contralto, Theo Karle, tenor and Emily Avery, pianist, were featured on a recent broadcast of the Columbia Artists Recital.

* * *

Charles Haywood, tenor, made his radio début over WOR recently when he appeared as guest artist with the Perolé String Quartet. He was heard in a group of four songs by Wagner and Brahms, while the quartet, under the direction of Joseph Coleman, presented the Brahms B flat quartet.

Mary Eastman and Evan Evans shared the microphone as vocal soloists during a recent broadcast of the Columbia Andre Kostelanetz Presents program, together with an orchestra and male chorus.

* * *

Al and Lee Reiser featured a composition of Joe Bolton during one of their WOR two-piano recitals. Mr. Bolton is the youngest announcer on the station's staff.

* * *

Albert Bartlett and his orchestra have begun a new Columbia series of sponsored programs consisting entirely of Spanish and South American music.

* * *

Mary Courtland, contralto, Jack Arthur, baritone, The Bachelor's Quartet, Harry Breuer, xylophonist and Merle Johnson's orchestra were all featured during a recent WOR Spotlight broadcast.

* * *

The sponsors of the Sunday Matinee of the Air have announced the renewal of the CBS programs for an additional thirteen-week period, featuring Victor Arden's orchestra, Lopez and Garcia, guitarists, Harry Rose and Jimmy Lyons, with a guest on each program.

* * *

With Dave Ringle as director and arranger, the Grenadiers Quartet have returned to WOR for a new series.

A MELODIC THREESOME

THE HUMMING BIRDS,
Margaret Speaks, soprano (center), Katharine Cavalli, mezzo-soprano and Dorothy Greeley, contralto. The trio sings during the Musterole hour on WABC. (Photo by Harold Stein.)

Astrid Fjelde, soprano, sang recently over WEAF with Walter Damrosch and also on the WEAF Melodic Themes hour.

* * *

The weekly La Forge-Berúmen musicale over the Columbia network on March 9, presented Emma Otero, coloratura soprano, Jean Stewart, pianist, Frances Blaisdell, flutist and Frank La Forge, composer-pianist. The program included Miss Otero's singing of the Mad Scene from Lucia, with Miss Blaisdell playing the obbligato.

* * *

A program of concert music in dance forms was presented by Alfred Hertz and a specially organized symphony orchestra, during a recent broadcast of the NBC Standard Symphony Hour. Among the works heard were Midsommarvaka, a rhapsody by Hugo Alfven; Guirand's Danse Persane; and the waltz from Berlioz' Symphonie Fantastique.

* * *

Frances Hall and Rudolph Gruen will appear in a two-piano program over WEAF, March 27, playing the valse from Arensky's first suite, Les Berceau (Fauré-Hall) and Rakoczy March (Berlioz-Hutcheson).

RADIO PERSONALITIES

GEORGIA GRAVES

Georgia Graves, NBC contralto, tried unsuccessfully for two years to make a radio connection, but when she met Keith McLeod, former NBC music supervisor, in his home town, Loveland, Colo., during the summer of 1931 and sang for him, she secured the coveted engagement.

Miss Graves was born in Lincoln, Nebr. At the age of two her parents took her to Fort Collins, Colo. After graduating from high school at sixteen she studied at the conservatory of music of the Colorado Agricultural College, working her way through school as accompanist and assistant to Prof Alexander Emslie. When Miss Graves was twenty-one she won her Bachelor of Music degree, together with a public school music teacher's certificate. She then became director and soloist of a choir of forty members at the First Presbyterian Church of Fort Collins. At that time a wealthy woman took an interest in the young contralto and sponsored the beginning of her vocal training in New York. Following intensive vocal study with Dudley Buck, Miss Graves toured in the Eastern states, and was then appointed soloist at the Fourth Presbyterian Church, New York, a position she still holds.

She sang two seasons with the Charlotte Lund Opera Company for children and has fulfilled oratorio and concert engagements. Among the radio features in which Georgia Graves has appeared are Through the Opera Glass; the Deems Taylor Musical Series; Lure of the Tropics; Songs of the Homeland; Women's Radio Review; Two Seats in the Balcony; Melodic Thoughts; Our American Music, and Pilgrims; the Damrosch Symphonic Hour; and with the National Oratorio Society (Reinald Werrenrath, conductor); all of which programs are sent out over the NBC network.

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Amsterdam Music Adds Tribute to Wagner and Brahms Celebrations

Kleiber Conducts Parsifal—Dutch Quartet Plays Brahms—Monteux Returns—Heifetz' Triumph—American Modernity Fails to Please

AMSTERDAM.—Erich Kleiber's conducting of Parsifal for the Wagner Society here, as well as several orchestral programs at the Concertgebouw, made a deep impression and evoked much enthusiasm. Of marked interest were the two last performances of this brief Wagner festival, when Kleiber's readings of the Parsifal and Meistersinger preludes, and the Tannhäuser overture, the Siegfried Idyll and other works were of majestic greatness and full of that intangible quality which is often referred to as "atmosphere."

The C major symphony, written in Wagner's twentieth year, proved a curiosity and viewed as such it was worthy of a hearing alongside the maturer works of the master. Alexander Kipnis, baritone, provided vocal interest with his masterful delivery of Wotan's Farewell and Hans Sachs' monologue, while our own ever-youthful Jacques Urlus sang excerpts from Tannhäuser and Lohengrin at the last concert, and was rewarded with an ovation.

Pierre Monteux made his annual reëntry conducting one of the so-called "small orchestra" series, in which the number of executants is considerably diminished. Malipiero's Concerti per orchestra, which was the first item, did not please the audience particularly, being cerebral to a degree, uninspired, and in its best moments reminiscent of someone other than Malipiero. It had a *succès d'estime*. Wanda Landowska followed with a concerto by Handel played on the harpsichord. Then we had a concerto for viola da gamba by Giuseppe Tartini, a beautiful work, performed with finish by Carel van Leeuwen Boomkamp, and the list of novelties was completed by the Concert Champêtre, recently written by Francis Poulenc expressly for harpsichord—a strange mixture of old forms and modern leanings, not entirely satisfactory to one's sense of fitness, in spite of Landowska's devoted presentation.

No Plaudits for American Modernists

A recital in the small hall of the Concertgebouw—one of a series of so-called Master Concerts—was more to our taste as far as this Polish lady is concerned. She was heard in an evening of Bach given on her ancient instrument. Unfortunately this reviewer left before the close in order to hear something of the American program offered by the Netherlands Society for Contemporary Music at the Muziek Lyceum. I arrived in time for the last number, a Sinfonietta for small orchestra by Henry Cowell, and experienced the unpleasant emotion of extreme disappointment. The other items by Wallingford Riegger, Edgar Varèse and Louis Gruenberg were, according to the press, equally unimportant, and the concert left only the sincere hope that America will give us a more worthy repertoire next time.

Concert in Brahms Cycle

The fifth concert of the Brahms cycle, in commemoration of the Brahms centenary, was highly gratifying in many respects. The Dutch String Quartet did one of the master's most important works, op. 51, No. 2, as well as the clarinet quintet, op. 115. The Vier Ernste Gesänge, as interpreted by Max Kloos, were intense, concentrated and profoundly moving. The sixth event of the series, a song recital in which Alexandra Trianti presented the Magelone group, was less ingratiating. Ludwig Tieck's tale, Wundersame Liebesgeschichte der schönen Magelone, und des Grafen Peter aus der Provence, which inspired Brahms to write this cycle, was read aloud by Norbert Schiller, whose discourse was punctuated at proper intervals by Mme. Trianti's singing. The sudden change from speaking to singing voice had the disturbing effect of discord, and, frankly, what I enjoyed most was the beautiful accompanying of Coenraad Bos.

The "Deeper" Heifetz

Jascha Heifetz' recital was an artistic triumph, for it revealed besides wizard-like technic, a marked inner growth. The César Franck sonata, Mozart's A major concerto and smaller numbers filled an evening of intense delight, and the artist satisfied his hearers only after a number of encores.

François Lang, young French pianist, played the third Beethoven concerto under Monteux, and proved himself to be well-equipped technically, besides being possessed of a distinction and grace.

EVELETH VAN GEUNS.

Foreign News in Brief

German Tonkünstlerfest in Dortmund

BERLIN.—The annual festival of the Allgemeiner Deutscher Musikverein (founded by Liszt) is, it is now decided, to be held in Dortmund in June. The exact dates are not yet fixed. Usually the plans for this most important of German festivals (popularly known as the Tonkünstlerfest) are fixed long in advance, various cities competing for the honor of inviting the society. This year, probably on account of economic and political difficulties, city after city has withdrawn its invitation and plans were in doubt until a few days ago. C. S.

Critics Dine in Paris

PARIS.—The Critique Etrangere en France (Foreign Critic's Professional Union), held its annual banquet recently. Among the guests of the association were M. Danset, general secretary of the Athenée Theatre; Cardinne Petit, administrator of the Opéra-Comique; M. Picard, general director of Foreign Services, Prefecture de la Seine; Roussel de Roy, French consul, first secretary at the Ministry of Foreign Affairs; M. Chaubaud, general director of Historical Monuments, at the Ministry of Fine Arts; M. Danthesse, president of the Maison des Journalistes; Mlle. Bastard, secretary of the Press Syndicate; M. Valmy-Baysse, general secretary of the Comédie-Française; M. Debrenne, general secretary of the Palais-Royal Theatre; Edmond Sée, president of the Association de la Critique Dramatique et Musicale. Others present were Mr. and Mrs. René Adler; René H. André, Mr. and Mrs. Georges Godchaux; Mme. Lise Granger, Marcel Hauriac, Boyan Ikonomoff, Maurice Henrion, E. G. Kendrew, Mr. and Mme. Edmond Le Page, M. de Roessel, Irving Schwerke, Mme. Trefois-Menard Mlle. Genevieve Yvon, Edmond Zygman, Bror Centerwall. I. S.

The Vatican's Giant Organ

ROME.—The largest and most perfect organ in the world, according to a report, is rapidly approaching completion in the Hall of Gregory XIII, in the Pontifical Institute of Sacred Music in Vatican City. The organ is to be inaugurated this month with a great concert, at which all the cardinals and diplomatic corps of the Pontifical Court will be present. The Pope will listen to the concert over the radio. The new organ, which works electrically, has five manuals and 112 registers. It is the gift of Justina Ward, of New York. R. P.

Delius Society Founded in London

LONDON.—Following the foundation of Beethoven, Wolf and Sibelius societies for the issuing of phonograph records of these composers in complete series, a Delius Society has now been founded here for a similar purpose. Sir Thomas Beecham is the president, and it is planned to bring out records of the composer's major choral and orchestral works. C. S.

Shakespeare Theatre a Music Center

LONDON.—The appointment of Anthony Bernard, English conductor, as musical director of the Shakespeare Memorial Theatre foreshadows the establishment of a musical centre in Stratford-on-Avon, in connection with the cult of England's great dramatist. In addition to supervising the music incidental to the stage productions, Mr. Bernard has organized a number of Sunday concerts. Ultimately the governors of the Memorial Theatre plan to give seasons of opera in addition to the regular Shakespeare seasons. Meanwhile arrangements have been made for extending the scope of music at Stratford-on-Avon during the coming summer.

On April 23, Shakespeare's birthday, Anthony Bernard will conduct the Hallé Orchestra of Manchester in a symphony program. Concerts will be given on Sunday afternoons fortnightly through May, July, and August, of which four will be orchestral, and the rest chamber music. C. S.

Edith Mason for Florence Festival

FLORENCE.—Edith Mason, soprano, who recently made her operatic debut at the Teatro Reale in Rome, has been engaged to sing here for the Maggio Musicale. Miss Mason will take the role of Nanette in Falstaff. This festival is sponsored by the Italian Government.

Concert Promotion

(*Continued from page 23*)

blank, or because the information cannot be confined to a four-page folder but requires a booklet of eight or more pages.

The difference between a circular and booklet is technically that of binding. Two circulars placed one within the other and wire-stitched become a booklet. All sizes and styles of booklets are adapted for concert purposes. Some managers use elaborate ones, printed on expensive paper. In general, only a very expensive course, with a certain expectation of large receipts justifies such an expenditure. For ordinary purposes, a four-page folder will suffice.

The information usually contained in such a circular and the arrangement of it is often the following: cover page, announcement by the manager of the course containing the name of the hall in which the concerts are to be given, the names of the artists, and some characterizing phrase, the dates and hour of the concerts. Pages two and three will be given over to photographs of the artists and short biographical sketches of their careers, with perhaps a few selling notices. The last page will be reserved for the schedule of prices, both subscription and single sale, with data as to where the tickets may be obtained and when, mail order instructions, and a chart of the hall showing the seating arrangement reproduced from the house plan. This circular may be printed in one color on coated stock to take the engravings of the photographs, but two colors are recommended as giving the circular a brighter look. If the plan of the hall is reproduced on page four, there is an additional practical reason for using two colors. The plan being printed in black, the second color may be then used to indicate the price divisions so that the reader can graphically locate the seat he intends to buy and know immediately what price obtains for that seat.

The mailing of this circular is so important to the local manager's business that it should be sent in a sealed envelope, preferably a white bond envelope, so as to appear as stationery of correspondence. The idea is to realize the extra attention which is conceded to be given to first class mailing. This pretense must be worked out with the contents of the letter as well as the envelope, and the writer advises that no literature ever be mailed under first class postage without an accompanying letter. This letter may be multigraphed or mimeographed and it may carry the name of the addressee or be addressed simply to "Dear Friend and Music-lover," or "Dear Subscriber." It should bear the signature of the writer in facsimile and should be given the greatest attention as to its content, for this letter perhaps as much as the circular may determine whether the recipient is to become a customer. *This letter comprises the great annual chance of the local manager to clinch his position in the public consciousness as an asset to the cultural life of the city.*

The local manager is entitled to a position of importance in the community which he serves. Pardon the writer if he appears to harp upon this point, but it is a fundamental one and may be the difference between profit and loss or between breaking even and profit. The tone, background and composition of form letters calculated to emphasize and establish this position, will be discussed next week.

Question Box

Letters from correspondents on the subject of concert promotion, advertising and publicity will gladly be answered by Mr. Schang in this column when the subjects are of general interest. Queries are invited and should be addressed to the Musical Courier.

Sokol Camp Concert

Before a packed audience, at a concert given in Sokol Hall, New York, for the benefit of the Children's Sokol Camp Fund, and under the patronage of the Consul General of Czechoslovakia, the assisting artists were Vera Brodsky and Harold Triggs, Ellen Dalossy, Bogia Horska, Blanche Yurka, Francis Lederer, and others.—R. A

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PRESS COMMENTS

PAUL ALTHOUSE

The Allentown (Pa.), Morning Call, reviewing the appearance of Paul Althouse there on March 1, said in part: "The beautiful voice of Paul Althouse, brilliant American tenor, brought another season of Allentown Community Concert Association presentations to a triumphant close last night in the auditorium of the high school.

"The leading tenor of the Chicago Civic Opera company gave his large audience of lovers of the best in music an evening of complete enjoyment with his velvety voice, his perfect enunciation and dramatic interpretations. Control of the soft tones was dominant throughout a varied program of opera arias, classical and modern songs."

AMY ELLERMAN

Amy Ellerman's engagements in recent years have included appearances as contralto soloist with the Detroit Symphony Orchestra (Ossip Gabrilowitsch conducting); at the Bethlehem Bach Festival (under Dr. J. Fred Wolle); in Chicago with the Apollo Club and the Chicago Symphony Orchestra (with Edgar Nelson); in New York with the New York Oratorio Society and the Philharmonic Orchestra (under Albert Stoessel and Walter Damrosch); with the Minneapolis Symphony Orchestra (Henri Verbrugghen); the Columbia University Chorus (Dr. Walter Henry Hall); the New York University Chorus (Dr. Hollis Dann); the Washington Heights Oratorio Society, the Hartford Oratorio Society, the Worcester Oratorio Society and other organizations.

After a recent New York performance of The Messiah at Town Hall, the New York Times commented: "Miss Ellerman's singing must be especially praised. Her voice is rich, mellow and beautiful in quality. It possesses the deep resonance of the true contralto. It is big, yet flexible, and her delineation admirably realized the nobility of O Thou That Tellest, and the calm beauty of He Shall Feed His Flock."

HENRY HADLEY

Henry Hadley's opera in one act, A Night in Old Paris, based on a play of the same title by Glen MacDonough, and with libretto by Frederick Truesdale, recently was given its radio première from the NBC studios on a national hook-up. F. W. Lindsay's report of the event says in part:

"The radio is becoming an increasingly popular and effective medium for the dissemination of music both new and old, as witness the weekly broadcasts of the Metropolitan Opera and the New York Philharmonic Orchestra. It may be pointed out here that the world première of Louis Gruenberg's opera The Emperor Jones was broadcast from the stage of the Metropolitan.

"But to the best knowledge of this writer, Dr. Hadley's opera is the first important new work to make its début as a studio program exclusively. In this way, millions of music-lovers in America were enabled, without going to the expense of leaving their firesides, to hear the first performance of a brand new opera from the gifted pen of the man who is probably the most important composer in the contemporary American musical scene. Surely this is a significant step in the development of both modern music and modern radio broadcasting.

"A Night in Old Paris is a well-constructed and virile work, abounding in inspired melody and noble recitative for the singers, supported by a notably expressive score for full orchestra. The singers acquitted themselves admirably of the new and comparatively unfamiliar music, and Dr. Hadley conducted the orchestra with precision, excellent tonal balance and finesse of nuance. The opera occupied about thirty-five minutes of the hour from nine to ten. During the remainder of the program Dr. Hadley presented spirited readings of his tone-poem, The Ocean, and the Cortege and Entrance of Montezuma from his opera Azora. A studio audience of approximately 150 guests attended. Milton J. Cross officiated as announcer and narrator."

LOUISE BERNHARDT

Louise Bernhardt's recital in Boston in January brought her extensive praise. The Boston Herald carried the headline, "Louise Bernhardt Has Everything," and the accompanying notice read in part: "She has beauty, charm, presence, dramatic gifts, a fine voice under good control, a command of phrasing and of style, and a sense of humor. Her singing is beautifully true in pitch and she has security of breath control—outstanding

LOUISE BERNHARDT

vocal virtues." The Boston American: "She has an art that is all too rare among singers—the art of coloring tone to express emotion and to particularize a situation." The Christian Science Monitor: "She brought to her excellently chosen program an abundant command of vocal resources and almost superabundant repertoire of interpretative artifice. She paints vividly." The Evening Transcript said tersely: "A singer of distinction." The Evening American: "A remarkable recital. Her program gave her opportunity to exhibit her voice, which is rich, of beautiful quality, of wide range and under excellent control. Her tones, both as to the manner in which they are produced and their natural beauty, challenge comparison with those of any American woman singer."

JOSEPH F. WAGNER

Joseph F. Wagner's conducting of the Boston Civic Symphony Orchestra, which he founded in 1925 and has directed for nine years, won him praise in the Boston press. The Boston Herald expressed the opinion: "For the excellent results obtained the credit must be largely granted to Mr. Wagner's careful, clear, and intelligent direction." The Lowell Courier Citizen carried: "Mr. Wagner has welded the orchestra into a really fine ensemble, capable of giving a smooth and colorful performance of such a program as was presented here. The quality of the strings seemed greatly improved. There was flexibility in the playing. The woodwind section is above the ordinary in the suave quality of its tone. The brass is tuneful and incisive, when need be, without predominating unduly. The whole ensemble plays with commendable freedom."

The Boston Post adds commendation for Mr. Wagner as a composer: "Often there was a pleasing richness of tone and expressive phrasing, and in the performance of Mr. Wagner's Sinfonietta at the hands of a picked few of the orchestra's members there were evidences of real virtuosity."

LOU McILVAIN

Lou McIlvain, soprano, artist-pupil of Florence Lee Holtzman of New York, made her American début in grand opera in Pittsburgh, Pa., her home city, February 24, before an audience of 4,300, taking the part of Leonora in Il Trovatore.

Harvey Gaul reviewed the performance in part as follows in the Pittsburgh Post-Gazette: "First in interest, there was Lou McIlvain as Leonora, princess of the house of Aragon, and Miss McIlvain disclosed a dramatic soprano of great warmth, great color, and great appeal; at times it was sombered in almost contralto tones and then there were moments of tremendous brilliancy. She was particularly felicitous in the aria, Tacea la Notte placida. Miss McIlvain was the recipient of recall after recall, and many bouquets, and we hope Pittsburgh will hear her in Faust or Aida." The soprano recently returned to America from Italy, where she appeared in opera under the name of Louisa Machelvani.

GRACE ANGELAU

The Associated Artists, presenting Aida at the Broadway Theatre, New York, during the week of February 27, featured Grace Angelau as Amneris. The World-Telegram said: "Miss Angelau, gorgeously attired, sang and acted Amneris with intelligence and fine taste." The Journal carried: "Grace Angelau, singing her third successive Amneris, proved herself again an artist of brains and refinement." Corriere di America (Italian daily) called her "a mezzo of exquisite timbre and an able actress."

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By RICHARD GILBERT

Victor is about two months previous with its celebration of the 100th anniversary of Johannes Brahms' birth. Nevertheless, Masterpiece album set No. 175, containing twelve Lieder, is calculated to honor this composer's entry into the world—a sphere immeasurably enriched because of the occasion. The creator of Vier Ernste Gesänge—and one hundred and eighty-odd solos and duets for the various ranges which encompass the different classifications of the human voice—chose May 7, 1833 for his natal advent. What James Huneker called the "music of the future" stands in no particular need of commemorative propaganda; yet if these eloquent gestures of remembrance serve no other purpose than that of causing more phonograph records of Brahms' music to be published, they are indeed welcome. In Europe eminent releases have already hailed the Brahms' centenary; the first and second piano quartets first string quartet, first piano concerto and new recordings of the violin sonatas, op. 100 and op. 108. These works may or may not be made generally available here but, when May 7 comes, reviews of them and a complete list of all Brahms' recordings will form this department's contribution to the Musical Courier's homage to be published that week.

Brahms is acknowledged almost universally as the successor of Schubert in the field of the German Lied. From the purity of expression and restraint of the first songs (op. 3) to the grim, foreboding and deeply moving Vier Ernste Gesänge (the last work to be published during his lifetime) the songs of Brahms constitute one of the richest vocal heritages in the entire realm of music. His unapproachable talent for melodic inspiration served in practically every instance to create songs of exceptional interest . . . a keen poetic sensitivity and uncanny musical skill provided rich harmonic forms to suit the varying sentiments of texts. One often looks in vain for examples of Brahms' songs on concert programs. These jewels seem to be the exclusive appanage of a small group of German singers before the public today. Herman Klein points out, in a current issue of The Gramophone, that the secret of singing these songs is only to be acquired by those who diligently study the Lieder of Brahms' great precursors, Schubert and Schumann, and that "notwithstanding the purity of his melodic line and the rare vocal quality of his writing, the art of singing Brahms as he should be sung is an extremely elusive one." And so we find recordings of these ineffably moving, symmetrically drawn and classically poised songs only in the lists of Elena Gerhardt, Lotte Lehmann, Sigrid Onegin, Maria Olszewska and Heinrich Schlusnus discs and few others.

To Elena Gerhardt must go the honor of being the foremost living authority on Brahms Lieder interpretation. Mme. Gerhardt has written no book on the subject and because of a chronic disinclination to put pen to paper, probably never will. No finer examples, however, of the combination of the arts of vocalization and diction and the complete revelation, through prodigious intelligence, veracity and variety of treatment, of all there is to know and to feel in Brahms' vocal compositions, are to be found than in Elena Gerhardt's too scant array of Brahms Lieder recordings. And no keener appreciation of Mme. Gerhardt's talents can be found than when Mr. Klein says: "Whatever the character of the song, and above all, perhaps, in those based upon the Volkslied which was so deeply ingrained in the master's nature, she has never once failed to grasp and interpret every nuance of color or light and shade in what seems to be absolutely the right manner. The present generation has special reason to be grateful for her electrical gramophone records of Brahms, because they are not only technically perfect, but authoritative and unique."

* * *

When Rose Bampton, contralto, and Conrad Thibault, baritone, kept a tryst last fall with recording microphones in Camden's acoustically benevolent Fifth Street Church studio, and the question of Brahms Lieder arose, you may be certain that they were not confronted with any perplexing problems in the matter of choice of selections. In fact, the greater part of the resplendent world of Brahms' vocal creation, heretofore untouched by recorders, lay before them. Up until then, in this eighth year of electronic grace (as applied to metaphony) only thirty-odd songs out of a possible 196 had been phonographically perpetuated. That these young artists and their Victor sponsors took keen advantage of the situation becomes immediately apparent when one consults the titles in the present set: Vier Ernste Gesänge (Four Serious Songs) op. 121, sung by Miss Bampton; Wie froh und frisch, op. 33, No. 14, Der Gang zum Liebchen, op. 48, No. 1, O wüsst ich doch den Weg zurück, op. 63, No. 8 (previously recorded by Emmy Bettendorf), and Kein Haus, keine Heimat, op. 94, No. 5, sung by Mr. Thibault; and the duets for alto and baritone comprising op. 28, Der Nonne und der Ritter, Vor der Tür, Es rauschet das Wasser, and Der Jäger und sein Liebchen, sung by both.

* * *

The twelve songs in the present Victor set are accompanied by a brochure containing short program notes, the original German texts as well as translations. It is not necessary to dwell on these facts here. Yet, in passing, one cannot refrain from suggesting to all lovers of Brahms' vocal music, as well as singers who are enamoured of the songs, the excellent and indispensable book by Max Friedländer, the most conclusive and informative publication on the subject.[1] Light is shed upon the history of every composition written for vocal solo and duet. Details of their origin, text and first publication are profusely presented.

* * *

The merits of Miss Bampton's and Mr. Thibault's singing warrant decided approbation. Frankly, their interpretations offer a great deal more than was to be expected. Both are recent graduates of the Curtis Institute. Miss Bampton, now a member of the Metropolitan Opera Company, is also known on the concert stage and as an oratorio singer. Both are gifted with voices of exceptional timbre and unusually intelligent musicianship. Essayal of Brahms, though (particularly his most difficult vocal opus, Vier Ernste Gesänge) might easily have been beyond the scope of their experience and ability. It is pleasant to report that the performances do honor not only to the singers themselves but to American musical pedagogy as well. Miss Bampton's voice has flexibility, color and freshness; her projection of the Four Serious Songs, aside from a certain lack of deep internal perception such as would only be found in a vocalist of greater years, is musicianly throughout. She is at her best in sustained legato singing (Nos. 2 and 3). More agitated singing, in the first and last songs, offers obstacles such as unsteady color in open vowels which protrude somewhat harshly, amplified by the microphone. The ominous quality of the first song is not deeply expressed, but the pathetic text of No. 2 engenders sympathetic feeling and considerable beauty in phrasing. Miss Bampton's German diction is not impeccable.

Mr. Thibault's singing is altogether excellent. He is easily one of the best American baritones. The duet singing is delicately balanced; these four songs, like Thibault's solos, are delightfully portrayed.

The accompaniments are played by Wilfred Pelletier (Serious Songs, Nos. 2, 3, 4 and all of the duets), Sylvan Levin (No. 1 of the Serious Songs) and Theodore Walstrum accompanies Mr. Thibault in the solos. Mr. Levin furnishes the best accompaniment; it is a pity he was not chosen for every song.

The recording has obvious defects. The piano and voice are badly balanced in almost every instance. The sometimes obtrusive voice is too close to the microphone and lacks spaciousness and the instrument is too far away and needs greater prominence. This recording will not equal the standard attained by Heinrich Schlusnus or Elena Gerhardt's engravures. Experimentation in microphone technic, such as is carried on by Western Electric, should eliminate all odd perspective from future Victor recordings. Victor invented the sensitive velocity (ribbon type) microphone and the suggestion is made that they learn how to use it.

[1]Brahms' Lieder, by Max Friedländer. Oxford University Press; agents in U. S. A., Carl Fischer, Inc., New York.

GIVES BLINDFOLD PROGRAM

SAMUEL SHANKMAN

was heard in concert at the Academy of Music, Brooklyn, N. Y., on March 12. Mr. Shankman played his entire program blindfolded, including music by Schumann, Chopin, Weber, Sgambati and Liszt.

Russian Choir for Havana

The Russian Symphonic Choir, which is scheduled to give two recitals in Havana on April 4 and 6, will stop *en route* at Tuskegee Institute for a concert. Twenty members are included in the choir's personnel, with Basile Kibalchich as conductor.

Fontainebleau School Acquires Student Residence and Club Unit

PARIS.—The Fontainebleau School of Music, which yearly draws a group of music students from all parts of America, is opening its thirteenth season this summer with some new courses and the acquisition of the old Hotel François Premier near the historic Palace, which will be used as additional residence quarters and as a recreation center.

Dr. Walter Damrosch, president of the Fontainebleau School of Music, announces new courses in addition to the regular classes in piano, violin, cello, voice (opera and concert), harmony, accompanying, harp, organ, and theory. Nadia Boulanger will give a new course in general musical pedagogy. She is also having a separate course in Keyboard Harmony, which includes the technic of reducing orchestral scores at the piano, as well as that of working out figured basses. Isidore Philipp will give a new course in which students of the piano will play for each other. This group class is in addition to his usual courses. Marcel Dupre is adding to his courses in organ and improvisation a new class in the history of organ music. Camille Decreus took over the sight reading and two piano-playing classes, while Thomas Salignac is directing a new course in stage deportment, free to all singers. Ear training classes are being given by Jean Morel. Besides those already mentioned, the faculty this year lists Charles Widor, Paul Bazelaire, Marcel Grandjany, Maurice Hewitt, Mme. Felia Litvinne, and others.

The acquisition of the Hotel François Premier allows for expansion for it houses forty-two students and provides reading, writing, and recreation rooms for the Student Club. It is equipped throughout with modern conveniences, is well furnished and has a large garden. A painting of François Premier is on the outside of the hostel, a reminder of the historic and romantic tradition that surrounds Fontainebleau. About 200 students may be accommodated at the school this summer. Official offer of the use of an entire wing of the Palace has been made by the French Government, through the Minister of Fine Arts, which Napoleon the Third had built for the Empress Eugenie.

NOTABLES ON COMMITTEE

On the American executive committee of the school are Mr. Francis Rogers, chairman, Mrs. J. West Roosevelt, Mrs. Charles K. Carpenter, Miss Louise Talma, Mr. Georges Barrere, Mrs. William T. Carrington, Mrs. Melbert B. Cary, Mr. James Francis Cooke, Mrs. Walter Couper, Mrs. Walter Damrosch, Mr. Blair Fairchild, Mr. and Mrs. Henry Harkness Flagler, Miss Emily Gilbert, Mrs. Christian R. Holmes, Mr. Robert Underwood Johnson, Mr. Charles Kinney, Mrs. Robert W. Paterson, Mr. Ernest Peixotto, Mrs. Francis Rogers, Mr. Samuel A. Tucker, Mrs. George Montgomery Tuttle. New York headquarters of the Fontainebleau School of Music are at the National Arts Club Studios.

Studio Notes

FRANTZ PROSCHOWSKI

Hilda Eisenberg, winner of the Verdi Scholarship at the Chicago Musical College for two consecutive seasons, has been awarded first place in the Society of American Musicians Contest in Chicago, which entitles her to a recital under Bertha Ott. Miss Eisenberg has had all her vocal training with Frantz Proschowski for the past two years.

EDITH GAUDENZI

Artist-pupils of Edith Gaudenzi of New York continue active. Vandy Cape is one of the features of the Sunday Nights at Nine at the Barbizon-Plaza, New York. Duncan Robertson, baritone, known as "the Salon Singer," has returned to New York

EDITH GAUDENZI

from a tour of twelve concerts. Mr. Robertson plays his own accompaniments, and intersperses his programs with comments on the numbers presented. He has made many appearances at colleges. William Bowers, baritone, sang at a reception given for Roland Hayes following the latter's New York recital at Town Hall, March 6.

Radio artists from the Gaudenzi studio include Gloria LaVey, William Bowers and Charles Haywood. Mr. Haywood recently appeared over WOR with the Perolé Quartet. Another engagement for this singer was in Syracuse, with Hallie Stiles in a presentation of the second act of Manon, with orchestra and chorus.

IRMA SWIFT

Pupils of Irma Swift gave a recital at her New York studio on March 7. The program covered a wide range of music writing, including operatic arias by Meyerbeer, Puccini, Verdi, Saint-Saëns and Massenet, Debussy and Sibelius songs. Numbers by present-day composers included Frank La Forge, Vittorio Giannini, Lily Strickland, and Mac Dermid. Those participating were Ruth Greeley, Claire Marks, Clarissa Anderson, Maria Schrab, Roma Jacobs, Sarah Weinraub, Dorothy Lauro, Irene Cotey, Nan Brown and Lilyan Groveman. An ensemble group was sung by Dorothy Lauro, Gene Deutsch, Maria Schrab, Fannie Wolf, Sarah Weinraub, Fannie Goldstein, Roslyn Mulgady, Lilyan Groveman and Ruth Klein. There was a large audience and manifest enthusiasm in the work of Miss Swift's pupils.

M. L. S.

VERA NETTE

Vera Nette, vocal teacher of New York and member of the faculty of the New York College of Music, recently presented her pupils in a musicale at her studio. The varied program included classic and modern numbers, and duets from the Student Prince, New Moon and Solenne in quest' Ora from La Forza del Destino. Students appearing were Winifred Welton, Ruth Clayton and Lillian Sutera, sopranos; Richard Kehn and Allan James, tenors; and Walter Curazka and Sidney Lippman, baritones. Ann Thompson was at the piano.

ARTHUR WILSON

BOSTON.—The Studio Singers of Boston (Arthur Wilson, conductor) were among the ensembles heard in this city on the afternoon of February 26, at the Inaugural Choral Festival, held under the auspices of the American Choral and Festival Alliance (Mrs. William Arms Fisher, president). The singers offered the sextet from Lucia, Drink to Me Only with Thine Eyes, and The Almighty by Schubert. Those performing were the Misses Paine, Carter, Robbins, Madden, George and Spencer, and Messrs. Delmore, MacDonald, Percival, Sherman, Vaughn and the ensemble.

The committee of the festival asked Mr. Wilson to furnish the soloists for the trio, The Heavens Are Telling, by Haydn which opened the evening program conducted by the Very Rev. William J. Finn of the Paulist Choir. The ensemble held 2,000 men and women. Those who participated in this trio were the Misses Madden and Paine, sopranos, the Messrs. Delmore and Vaughn, tenors and the Messrs. MacDonald and Percival, basses. All the participants in the Studio Singers Choral Ensemble are either present or former students of Mr. Wilson, or pupils of some of his assistants.

A new group from the Wilson Studios has recently opened a broadcast hour to be featured as a series over WBZ.

IDA HAGERTY-SNELL

Pupils of Ida Hagerty-Snell recently gave a musicale in her studio at the Metropolitan Opera House, New York. Participants were Thelma Abrams, Avis Allen, Marie Cellai, Nell Justineau, Mrs. R. Levine, Sarah Sandow, Sarah Schnitman, Marie Vogl, Antone Just and José Martin. Clara Korn, Sarah Sandrof and Sarah Schnitman were accompanists. The feature of the program was the debut appearance of Miss Abrams, who pleased the audience with her melodious singing and unaffected stage deportment. The listeners greeted the offerings of all Mme. Hagerty-Snell's students with warm appreciation and applause.

"I have not missed three recitals at the Hagerty-Snell studio in the last twenty years," said one of the listeners. This faithful follower displayed a program of two decades back, given at the Frederick Mariner studio, featuring Mattie Bell French, Charles Hunt and Miss Driggs.

R. S.

MME. DE CHESSIN

PARIS.—Mme. N. de Chessin gave a reception in her studio, in honor of her artist-pupil, Mme. Gerte Sinding-Larsen, niece of the Norwegian composer Christian Sinding. Mme. Sinding-Larsen sang a varied program of songs, including several by her uncle. She was accompanied by Suzanne Strouvelle. Among the guests were Lucy Tassard, Princess Nizeradse, Comtesse Martivitz, Marjorie Garrigue, Baronne Rausch de Traubenbert, Comtesse de Baillehache, Mme. Manssion, Nicholas Solomatine, Miss Duru, Mlle. du Jardin, M. Christe de Porneblanca. Mme. Sinding-Larsen recently sang for the King of Sweden in Nice, and plans an American tour, accompanied by Mme. Strouvelle.—I. S.

KATE S. CHITTENDEN

Hida Davis ranks high among the present-day pupils of Kate S. Chittenden of New York, as was evidenced in her piano recital at the Chittenden Studio, March 10. Two Songs Without Words (Mendelssohn) began the program, followed by Beethoven's A major sonata, played acceptably. Bach's fifth English suite came next, good, straightforward playing. Two studies and a nocturne of Chopin gave Miss Davis opportunity for interpreting the poetry inherent in the music, and MacDowell's Idyls was interestingly played. The Viennese waltz-swing was notable throughout the pianist's performance of the Blue Danube waltz (Schulz-Evler transcription), and expressions of enjoyment prevailed throughout the recital. F. W. R.

LOUIS PERSINGER

Another pupil of Louis Persinger, Marjorie Fulton, was heard in recital on March 5 at The Barbizon, New York. Miss Fulton presented works by Handel, Mendelssohn, Bach-Franko, Dittersdorf-Kreisler and Mozart-Kreisler, concluding with the Ravel Tzigane. Miss Fulton is now studying as a scholarship student under Mr. Persinger, at the Juilliard School.

MANFRED MALKIN

Twelve piano pupils who study with Manfred Malkin united in a studio recital at his New York studio on March 4, performing works by Beethoven, Chopin, Schumann, Debussy, Rubinstein, Tschaikowsky and others. Six concerti were played (with Mr. Malkin at the second piano) by Deborah Hershkowitz, Evelyn Gale, Anna Kaminer, Beatrice Jacobson, Rose Hershkowitz and Bella Yutkoff.

POMPILIO MALATESTA

Lenora Bonin, artist-student of Pompilio Malatesta, sang a group of songs at a recent meeting of the Matinee Musical held at the home of Grace Divine. Another Malatesta pupil, Rafaele Sgro, baritone, is featured every Thursday afternoon over Station WINS.

FRANCIS ROGERS

John Barr, tenor, pupil of Francis Rogers of New York, was one of the soloists at the concert of the Rubinstein Club given on March 14 in honor of Pauline Winslow, composer.

SAMUEL MARGOLIS

Pier Maria Zennaro, artist-pupil of Samuel Margolis of New York, is now a leading baritone of the Monte Carlo Opéra, with which he has appeared in Pagliacci, Lohengrin and other productions.

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Publications

Book

Reviewed By Dr. Edwin J. Stringham

A Theory of Evolving Tonality, by Joseph Yasser.

If one were to begin the study of the probable beginning of scales with the two-note (dyad) structure, such as C-F-(C), and use these as basic tones for three attendant tones, one would have the most universal of all scales, the Pentatonic, which most of us know as the black keys on the piano. Then consider the fact that our present scale consists of seven white, or basic, tones with five black keys representing the attendant tones—the entire former scale has now become only the black keys. Now let us look into the future with Mr. Yasser's 381-page volume and consider the same process described in the foregoing as taking place in some future time. If we follow up the process, we shall be forced to take our entire scale, both black and white keys, and use them as the black keys of the scale of the future—with the new white keys (basic tones of which the black keys are only attendant tones) ascertained by the same relative process as the present tempered scale and its component parts.

This, in a very brief condensation, is the historical thesis of Yasser's in A Theory of Evolving Tonality. Like all such skeletons, it leaves one with no idea of the connecting fabric of thought, or the logic and conclusions through which each step in the process is ascertained and, consequently, the validity of the theory in its details.

In a thorough and constantly documented text, the author draws upon the ancient scales of the Chinese, Javanese, Greeks, early Christian ecclesiastical modes, practises of the Middle Ages and so forth for the historical setting of his thesis and proceeds through ancient and modern utilization of acoustical knowledge and practises to the present twelve-tone, equal tempered half-step scale. He analyzes all the scale steps, intervals and harmonic structures from an acoustical basis, employing both ratio and other designations. Meanwhile, Mr. Yasser takes occasions to survey some of the ultra-modern tendencies of advocating, quarter and eighth tone scale systems, as well as those supposedly based upon the so-called Harmonic System, especially those utilized by Scriabin. He likewise analyzes the problem of atonality, concepts of consonance and dissonance and some fallacies pertaining to them in modern practises. From this point, the author proceeds to clinch his own case, to justify the tempering of the scale according to his own divisions and projects the idea into the future possibilities of such a concept. By the means of showing the shortcomings in other systems and the comprehensiveness of his own, Mr. Yasser presents a very strong case for his thesis.

This work is unquestionably one of the best of its kind, authoritative, logical in the extreme, sane in outlook, and indicative of one who has thoroughly exhausted the subject and who has something of original value to contribute to the matter of tonality and its evolution. If one accepts the premise set forth by the author, the conclusions are inevitable and satisfying; and the projection into the future, something more than idle dreaming. The book should commend itself to all serious musicologists and musico-psychologists, as well as musical historians, whether they agree or not to the system Mr. Yasser has built so carefully from step to step in the development of his ideas. Some of the ideas, such as the true harmonizations of the Middle Ages, ancient Greece and early ecclesiastical music are so startling and convincing that they constitute a distinct contribution to the science of musicology in themselves, quite apart from his scales and music of the future. Some of the mysteries of the Dark Ages, and even before, are here clarified and explained most uniquely. A new terminology is created by Mr. Yasser; but it should trouble no one after the first chapter or so. The American Library of Musicology is to be congratulated for publishing this invaluable work. (American Library of Musicology, New York).

* * *

Reviewed by R. M. Knerr

For Piano (Elementary)

Four effective elementary teaching pieces in attractive format, with an introductory descriptive sketch of the music, have come to hand. (Carl Fischer, Inc., New York)

Jolly Bagpipe Dance, by Heinrich Gebhard.

A characteristic drone bass is overlaid with a merry, quick tune in Scottish character (6/8 time, G major) for the right hand.

Wind in the Willows, by Roland Diggle.

A simple and engaging waltz, of smooth-flowing legato style, with a middle section in crisp staccato measures (G major).

A Visit from Santa, by Maxwell Eckstein.

Subtitled "a Yuletide fancy," this number (C major) has a humorous, dance-like theme in the left hand. Crossing of hands recurs throughout, and the work ends with a glissando that ought to insure its popularity.

Tally-Ho, by Julie F. Hill.

Simple, and in lively tempo (F major). Provides a good exercise in elementary crossing of hands. Called "A Thanksgiving Song," and aptly imitative of the merry gallop of a once-popular equipage.

The Little Trumpeter, Military March, by Heinrich Gebhard.

A prominent pianist provides an elementary study, with *staccati* effects for the left hand, based on the traditional notes of the bugler, and prefaces it with a charming note to the student, which explains the matter intelligibly and simply. (Carl Fischer, Inc., New York.)

For Violin and Piano (Elementary)

Two little numbers in the first position, with the pupil's part printed in large notes, and including a second violin part for the teacher, are among the newer issues (Carl Fischer, Inc., New York.). They include instructions for playing. The titles are as follows:

Fireside Frolics, a Gypsy Song, by Howard Franklin.

For two strings, with use of four fingers. There are two contrasted sections in the little piece, that in D minor in slow, song-like manner, and a more spirited one in D major, following the tradition of Gypsy melody.

Masquerade Party, Minuet, by Albert Holton.

An attractive, measured dance melody, for four strings, with use of four fingers. It is in G major, ¾ time.

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MR. AND MRS. HALL CLOVIS (ELEANOR STEELE)
with Mme. Schoen-René, with whom they have been coaching. The singers gave a recital at the Greenwich House School, New York on March 10.

DOROTHEE MANSKI,
Metropolitan Opera soprano, as Venus in Tannhäuser. A recent reference to her as singing Klytemnestra in the opera Elektra was an error; she sang the role of Chrysothemis. (Photo by Carlo Edwards)

PAUL ALTHOUSE
will sing in the Dream of Gerontius in Boston on April 23 with the Handel and Haydn Society. (Photo by Hartsook)

MANA ZUCCA and SHURA CHERKASSKY
in Miami, Fla. Mr. Cherkassky was recently presented in recital by the Mana Zucca Music Club of Miami. A feature of the program was his playing of three pieces by the composer in whose honor the club was named.

WILLIAM O'TOOLE
is presenting his pupils in recital at his New York studio tomorrow afternoon (March 26). The program, which is designed to offer a comprehensive idea of Mr. O'Toole's training, will be given by junior and senior students and by two teachers. The next course for teachers conducted by Mr. O'Toole begins April 7.

(*At Right*)
LOLITA CABRERA GAINSBORG,
four of whose songs—Vidalita, Penas de Amor, Castita Tango and Zapateado—with words by Maria Paz Gainsborg, were sung at Casa Italiana, Columbia University, on March 11.

JOSEPH SZIGETI
now on the final tour of his present American season, includes in his concert itinerary Dallas, Tex.; Santa Barbara, Los Angeles, San Diego, Claremont, Fresno, San Francisco and Sacremento, Cal.; Victoria, B. C.; Bellingham, Wash.; Vancouver, B. C.; and St. Louis, Mo. After this, the Hungarian violinist sails for Europe.

ADOLFO BETTI
is spending the spring in New York, doing a limited amount of coaching in chamber music.

(*At Right*) *MEMBERS OF THE 1933 GRADUATING CLASS, AMERICAN ACADEMY OF DRAMATIC ARTS, NEW YORK CITY. (Photos by David Berns.)*

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

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PASQUALE AMATO

Sang at Gatti-Casazza's Metropolitan Silver Jubilee, February 26, After Ten Years' Absence